

MUSICAL FOUNTAIN

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

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W. L. BLUMENSCHN. 1888

THE MUSICAL COURIER.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (\$5) dollars for each.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Sara Jewett,
Rose Coghlan,
Chas. R. Thorne, Jr.,
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Maude Granger,
Fanny Davenport,
Janaschek,
Genevieve Ward,
May Fielding,
Ellen Montijo,
Lillian Olcott,
Louise Gage Courtney,
Richard Wagner,
Theodore Thomas,
Dr. Damrosch,
Campanini,
Gundagnini,
Constantin Sternberg,
Dengremont,
Galani,
Hans Balatka,
Arbuckle,
Liberati,
Ferranti,
Anton Rubinstein,
Del Puente,
Joseph,
Mme. Julia Rive-King,
Hope Glens,
Louis Blumenberg,
Frank Vander Stucken,
Frederic Grant Gleason,
Ferdinand von Hiller,
Robert Volkmann,
Julius Reyer,
Max Heinrich,
E. A. Lefebvre,
Ovide Musin,
Anton Udvardi,
Alcina Blum,
Joseph Koegel,
Dr. José Godoy,
Carlie Petersilia,
Carl Retter,
George Gemünder,
Emil Liebling,
Van Zandt,
W. Edward Heimeindahl,
Mme. Clemelli,
Albert M. Bagby,
W. Waugh Lauder,
Mrs. W. Waugh Lauder,
Mendelssohn,
Hans von Bülow,
Clara Schumann,
Joachim,
Samuel S. Sanford,
Franz Liszt,
Christine Dornert,
Dora Henningsen,
A. A. Stanley,
Ernst Catenhusen,
Heinrich Hofmann,
Charles Fradel,
Emil Sauer,
Jesse Bartlett Davis,
Dory Burmeister-Petersen,
Willis Nowell,
August Hyllested,
Gustav Hinrichs,
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THE twenty-first year of the New England Conservatory of Music, Boston, has just drawn to a close. Nearly twenty-three hundred pupils have received instruction in this institution during the year. How does this compare with the Peabody Conservatory of Music, Baltimore, endowed by George Peabody, where, under the direction of Asger Hamerik, 123 pupils attended during the last session?

CAMPANINI sails for Europe to-day. His concert enterprise and his venture in Italian opera have made him a large debtor, and he owes Scalchi about \$6,000; Galassi, \$2,600; Nanetti, about \$1,000. To the orchestra and chorus he is also indebted, and he has temporarily satisfied his creditors with his promissory notes at six months, but, of course, without security. It is also reported that his property in Italy is mortgaged to the Bank of Turin for 200,000 francs.

THE MUSICAL COURIER predicted that Campanini could not succeed in making these musical enterprises profitable, and this prediction was made before Campanini had invested much capital in the schemes. He, however, decided to accept the advice of an "agent" here, and this "agent" is the only one who made money out of Campanini's misfortunes.

OUR bright but musically erratic contemporary the "Evening Sun," of last Saturday, has "been gone and done it again." It gives vent to the following outburst of advice:

It is suggested in all kindness and consideration for their classical privileges that those musicians who have charge of the music in the city parks should furnish their hearers with a more popular class of music. The great maestro Wagner's marvelous combinations are all well enough in the Metropolitan Opera House, but with one or two exceptions his masterpieces are not appreciated by those who work with their hands for a living. Let us have less Liszt and more of Foster and Brahms. Even "Johnny Get Your Gun" has more tonicity and inspiration in it to the clerks and waitresses than Mozart's "Hallelujah Chorus" or the chef d'œuvre from Meyerbeer's "Robert the Devil."

"Tonicity" is good, "we thank thee for that word;" also the amount of erudition contained in the statement about John and his gun and Mozart's "Hallelujah Chorus" is something appalling. To clerks and waitresses it is probably all the same who wrote the chorus, and the chef d'œuvre from Meyerbeer's "Robert the Devil," might better be a hors d'œuvre, according to the "Sun." So, Mr. Cappa, take the hint and drop the attempt at elevating popular taste and return to the "Boulanger March" and "Shoo Fly," for the "Sun" thinks it is foolish, not to say useless. Away then with Wagner and Liszt! Hurrah for Brahms!

DEATH removed last week in Germany two of the most important conductors in their respective spheres. The first one of these was Hermann Levi, the Munich court conductor, whose severe illness we announced several weeks ago. Levi was the son of a chief rabbi, and was born at Giessen on November 7, 1839. He was a pupil of Vinzenz Lachner, at Mannheim, from 1852-55, then from 1855 till 1858 he studied at the Leipzig Conservatory. From 1859-61 he was Musikdirector at Saarbrücken; from 1861-64 he was the conductor of the German opera at Rotterdam; from 1864 till 1872 he was Felix Mottl's predecessor as court conductor at Karlsruhe, and from 1872 up to the time of his death he was court conductor at the Munich Royal Opera House. Here it was where he produced, under Wagner's supervision, all of the master's later works, and established his reputation as one of the greatest operatic conductors of the present day. He also was the first and up to date only conductor of "Parsifal," which he produced under Wagner at Bayreuth in the summer of 1882, and which he has since conducted at the biennial performances there. Levi was a refined, affable and handsome man; he was not married. His place at this year's "Parsifal" performances at Bayreuth will be taken by Hans Richter.

The other loss to German musical art is that of Prof. Carl Riedel, who died at Leipzig last week. He was the founder and conductor of the Riedelscher Verein at Leipzig, a society which from the small beginning of a simple male quartet soon grew to be the most perfect and most important of mixed choruses now existing in Germany, and in fact in all Europe. The society was founded in 1854, and in 1859 it was already on such a basis as to be able to give a most complete first performance of Bach's B minor mass. Riedel was president of the Allgemeiner Deutscher Musikverein and founded the Leipzig branch of that society, with which he performed at concerts, with free admission, interesting novelties. He was also president of the Leipzig Wagner Society. The Riedelscher Verein also gave important chamber music and church music concerts, at which, besides the

works of the old masters, modern compositions of merit were performed.

Riedel's publications consist of but comparatively few of his own compositions, but of a series of most important new editions of older works. He edited among other things Schütz's "Seven Words," J. W. Franck's "Religious Melodies," Eccard's "Prussian Festive Songs," Praetorius' "Christmas Carols," and from Schütz's four Passion-musics he made a compilation of one, which is excellent. He also edited a collection of "Old Bohemian Hussite and Christmas Songs" and twelve "Old German Lieder."

Carl Riedel was born at Kronenberg, near Elberfeld, on October 6, 1827, and was the son of an apothecary. He first worked as a dyer of silk, but in 1848 he suddenly changed his mind and studied music at the Leipzig Conservatory of Music.

M. T. N. A.

I.

DETROIT, JUNE 11, 1888

Editors Musical Courier:

WHERE in the world did you obtain the information that there was a faction fight in the Michigan Music Teachers' Association, and that I was the leader of one faction? In the list of the officers of the association are many well-known names, including F. H. Pease, C. B. Cady, J. C. Batchelder, F. A. Dunster, C. B. Scheffler, S. B. Morse, F. L. Abel, C. E. Platt, J. D. Towne, Orin Cady, A. C. Swed and Mrs. K. M. Kedzie. The next meeting of the M. T. N. A. takes place at Kalamazoo, June 27, 28, 29. The programs have not been issued as yet, but there is not the slightest question that a marked advancement will be shown over the first annual meeting, held at Jackson last year. I have every reason to believe that the utmost harmony prevails among the ladies and gentlemen comprising the officers and members of the M. T. N. A. I have given very little attention to the affairs of the State association during the past year, primarily for the reason that its officers are thoroughly capable and intelligent members of the profession, who from my own knowledge are entirely qualified to perform their duties without assistance from any outside quarter. As the vice-president for Michigan of the M. T. N. A. it is but natural that my efforts should be largely concentrated in contributing to the success of the Chicago meeting. I believe the results will demonstrate that I have not been idle.

In an article which appeared in the COURIER of May 20 emanating from one Burnand, otherwise Strelezki, I find myself employed as a club to pound the officers and members of the M. T. N. A. I am greatly indebted to the COURIER for publishing the sweet, mild mannered, gentlemanly and insinuatingly tender effusion. The good opinion of some persons would be as withering as a curse and quite as undesirable. J. H. HAHN.

II.

DETROIT, JUNE 11, 1888.

Editors Musical Courier:

It is to be hoped that the members of the M. T. N. A. will not take too seriously to heart the strictures and opinions expressed so freely in THE MUSICAL COURIER of last week over the signature of the so-called Anton Strelezki. The poor fellow is taken that way periodically, and, as a matter of truth, he is not always accountable for what he may say. The fact is he is simply a musical, mental and physical monstrosity. His idiosyncrasies are peculiar, but never alarming. At times he imagines himself a Liszt, a Rubinstein, Brahms, Nicode, Moszkowski, Scharwenka and Svendsen all combined. At such times he also believes that the profession of this country consists principally of frauds and humbugs, the officers and members of the M. T. N. A. entirely such. His chief happiness in life rests apparently in these cheerful and consoling reflections. For one, I believe that where it takes so little to make a man happy it would be a downright pity to have him miserable. Another little peculiarity of this erratic individual is to have himself frequently made the subject of notices in the daily press of this city and the musical journals of the country, in which the most extravagant, fabulous statements are contained about his (imaginary) engagements with Sarasate for a concert tour in Europe, with the Peabody Orchestra, the Gericke Orchestra, the performance of his grand ballet at the Metropolitan in New York, the production of his opera, "Zanoni," in New York, Brussels, and, last of all, at St. Petersburg, under Rubinstein's patronage. These harmless assertions of his are pure hallucinations and have existence only in his disordered brain. For some persons this sort of thing would be characterized as subterfuge and chicanery of the grossest and most unprofessional description, richly meriting the execration of every decent and fair minded musician; but here it is smilingly overlooked and accredited to the cause first mentioned.

I make these statements in order that the members of the M. T. N. A. may understand Anton's unhappy and unenviable condition and to thus relieve him, in a measure, of strict responsibility. The silliest, perhaps, of all the poor fellow's peculiarities, aside from his impotent hatred of the M. T. N. A., is his lame and asinine attack upon Mr. J. H. Hahn, the vice-president of the M. T. N. A. for Michigan. If he possessed the faintest trace of common sense he would per-

ceive that his course is of untold value to that cultivated musician and complete gentleman. No one in Detroit has more friends than Mr. Hahn, and his position, professionally, socially and financially, serves as a model and stimulus to the younger members of the fraternity. His success as a teacher has called forth the warmest and most emphatic praise from such artists as Scharwenka, Nicode, Rive-King, Maas, Parsons, Eddy and others of like standing. Your correspondent knows it to be a fact that the distinguished theorist, Prof. E. F. Richter, characterized Mr. Hahn as a thoroughly cultivated musician—"Ein durchaus gebildeter Musiker."

A word in conclusion. Some of the more lucid friends of Anton Strelezki should counsel him not to give vent to his enfeebled opinions too freely. One of these days someone may take a notion to come back at him, as it were, and I tell you some of the spiciest kind of reading would be the result.

OCCASIONAL.

[We will say this much for Strelezki: He certainly had the moral courage to sign his name to all the comments he has ever made upon the M. T. N. A. He has also made it clear that he has no confidence in the association. These are, of course, some among the privileges that Mr. Strelezki enjoys as a human being, viz., the right to an opinion and the privilege to express it. Mr. Strelezki has a very vivid imagination and in that respect the strictures in the above communications are not uncalled for. We have to some extent enjoyed the outpourings of his mind and have at the same time been careful not to print as realizations such information as appeared to us to be founded merely upon Mr. Strelezki's ideology. We remember now that he was to have played the second Tchaikowsky piano concerto at the last Gericke Concert in this city. At least, Mr. Strelezki stated so, but we never made the announcement.

And yet we see no reason to discourage so elegant a gentleman and such a ripe and universal scholar as well as accomplished musician as Anton Strelezki. His criticisms upon the M. T. N. A. are valuable *per se*, and for the above reasons worthy at least of attention, and that they do attract attention is now not to be disputed. —Editors MUSICAL COURIER.]

DETROIT, Mich., June 15, 1888.

Editors of The Musical Courier:

The communication from "Country Music Hack" in your last issue was seen. It is just such individuals as these that make a desirable M. T. N. A. impossible. The old saying "One cannot make a silk purse from a sow's ear" holds good in this instance. The care with which this backwoodsman withholds his name is also another potent reason why such creatures should be cast forth from any decent association or society; the anonymous "Hack" is the very lowest of all hacks. I will make no further comments on my remarks in my previous letter, as the real, genuine musicians who belong to the M. T. N. A. cannot fail to see the aim of my communication; to the "humbler" and such as your "Country Music Hack" anything like the truth is naturally specially distasteful. I feel as sure now as I did a year ago that if someone would use the pruning knife energetically and enthusiastically among the many "weeds" that abound in the members of the M. T. N. A. at the present moment a decent and desirable musical society can be made out of it. But to this end all such as "Country Music Hack" must go! And the sooner the better!

Yours very truly,

ANTON STRELEZKI.

W. L. Blumenschein,

PRESIDENT of the Ohio Music Teachers' Association, resides in Dayton, Ohio. Attended the Leipzig Conservatory from 1869 to 1872 and studied piano, theory, composition and conducting under Wenzel, Coccins, Paul, Reinecke, Richter and David.

He lived in Pittsburgh, Pa. (where his parents still reside), from early childhood, but accomplished little until he sought a new field of action in 1876. From this time on success has crowned his professional efforts, particularly in directing the Dayton Philharmonic Society. He assumed this position in the fall of 1878, succeeding Mr. Otto Singer, of Cincinnati, and for ten successive seasons the organization has met with uninterrupted success.

The choral work of this organization has been far above the usual level of similar organizations in small cities, and it may be truthfully stated that it rivals the excellency of the best societies in the larger cities. Under Mr. Blumenschein's direction the following works for chorus and orchestra have been given in Dayton: Oratorios—Händel's "Messiah," Haydn's "Creation" and "Spring," Mendelssohn's "Elijah" and the "Hymn of Praise" (including the symphony entire), Spohr's "Last Judgment," Shorter Works—Bruch's "Fair Ellen," Mendelssohn's "42d Psalm," Gade's "Spring's Message"; numerous overtures and orchestral selections, with grand organ accompaniment; "Messiah," "Last Judgment" and Mendelssohn's "Athalie" with piano accompaniment; Mozart's "Requiem," Rossini's "Stabat Mater," Händel's "Dettingen Te Deum," "Jubilate" and "Zadock the Priest," Rheinberger's "Toggenburg," Gade's "Eri King's Daughter" and "Christmas Eve," Spohr's "God, Thou Art Great" and

"Hymn to St. Cecilia," Jensen's "Feast of Adonis" and many choruses for male and female voices.

During these years Mr. Blumenschein has also been called upon to lead similar societies in the neighboring cities of Indianapolis and Springfield. He has an undeniable talent for directing large forces, being equally at home in choral and orchestral work, as may be inferred from the above sketch as well as from the programs of the Ohio Sängerfests of 1882 and 1884, given under his direction in Dayton and Springfield, both of which were unqualified musical successes.

Mr. Blumenschein has had gratifying success in the special direction of piano teaching. The standard of piano works has greatly advanced in Dayton under his persistent, patient efforts, and his many pupils have given splendid proof, in public recitals and concerts, of his excellent ability. He has also held the post of organist and choir director in the Third Street Presbyterian Church, of Dayton, for ten years. Ditson, Schirmer, Brainards, Rogers, Church & Co., Newhall & Evans and the Chicago Music Company have published his compositions for voice and piano, with numerous anthems and quartets, while some sixteen pieces of various character have lately been accepted by publishers.

The programs for the meeting of the O. M. T. A., to be held this year at Columbus, Ohio, on June 27, 28 and 29, have been arranged by Mr. Blumenschein and are given below.

Program of the Ninth Annual Convention of the Ohio Music Teachers' Association.

OFFICERS.

W. L. BLUMENSCHIEIN, Dayton..... President
S. B. HURLBURT, Dayton..... Corresponding Secretary
J. A. SCARRETT, Lancaster..... Recording Secretary
J. H. ROGERS, Cleveland..... Treasurer
WILSON G. SMITH, Cleveland..... Auditor

VICE-PRESIDENTS.

ARMIN DOERNER, Cincinnati..... Piano
EUGENE BONN, Sandusky (WM. HUBER, Jr., acting, Hamilton)..... Organ
S. H. BLAKESLEE, Delaware..... Voice
G. H. MARSTELLER, Dayton..... Violin
ANDREW NEMBACH, Cincinnati..... Theory
E. S. MATTOON, Columbus..... Composition
W. H. LOTT, Columbus..... Chorus
HENRY SHREDDICK, Cincinnati..... Orchestra
JOHANNES WOLFRAM, Canton..... History of Music
S. H. LIGHTNER, Youngstown..... Music, Public Schools

Wednesday, June 27.

3:00 P. M.—ADDRESS OF WELCOME.
PRESIDENT'S ADDRESS.
3:30 P. M.—Prelude, No. 24, 1..... Chopin
Rondo, op. 1.....
Frank Gebest, Zanesville.
a. "Thine eyes so blue"..... Jensen
b. "O loving heart, trust on"..... Gottschalk
L. M. McPhail, Canton.
Concerto in A major..... Mozart
Miss Jessie Douda, Canton.
Second piano, Johannes Wolfram.
4:00 P. M.—"Experiences as a Teacher of the Piano,"
Johannes Wolfram.
4:30 P. M.—"Amo," duet..... Pinsuti
Miss Daisy Whitney, S. H. Blakeslee, Delaware.
Andante spianato and polonaise, op. 23..... Chopin
Mrs. Mary Cushing-Ely, Delaware.
"Mignon"..... Liszt
Mrs. Marie E. Gibson, Toledo.
"My Solitude"..... Schubert
C. N. Adams, Columbus.
Capriccio Brillante, op. 23..... Mendelssohn
Miss Mary Bell, Delaware.
String accompaniment.

8:15 P. M.—CONCERT.

1. Trio, op. 49..... Mendelssohn
Piano, Mrs. Mary Cushing-Ely; violin, F. M. Davis;
cello, Robert Eckhardt, Delaware.
2. "Non più di fiori"..... Mozart
Mrs. M. Watterhouse-Bosserman, Cincinnati.
3. Sonata in E minor..... Grieg
Constantin Sternberg, Atlanta, Ga.
4. "Bird of the Mountain"..... Hubbard
Miss Minerva Cochran.
Violin obligato, F. M. Davis, Delaware.
5. Mazurka Caprice, op. 25..... Wilson G. Smith
Romance, op. 15, No. 2..... Arthur Foote
Bourrée, op. 2..... Geo. W. Hunt
Melody (Ms.)..... W. L. Blumenschein
"En Automne," op. 36, No. 4..... M. Moszkowski
"Nuit Arabe" (MS.)..... C. Sternberg
"Witches' Dance," op. 17, No. 2..... F. A. MacDowell
Constantin Sternberg.
6. Concerto No. 1, for Violin..... DeBériot
Mrs. Marion E. Harter, Delaware.
7. "Staccato Polka"..... Mulder
Mrs. Marie E. Gibson, Toledo.
8. "On the Lagoon,"
Lullaby with Intermezzo, } From Italian
Tarentella, } Seenes, op. 49. } C. Sternberg
"Grandmother's Story," op. 28, No. 3.
Staccatella, op. 30, No. 3.
Concert Polonaise, op. 38,
Constantin Sternberg.
9. a. "Commencement March"..... Bartlett-Trutschell
b. "Spinning Chorus"..... Wagner
Chorus of High School pupils, W. H. Lott, director.

Thursday, June 28.

9:00 A. M.—Concerto in D minor, allegro appassionato..... Mendelssohn
Miss Ola Hull, Delaware.
String accompaniment.
"Heaven hath Shed a Tear"..... Kücken
Miss Lois Cory.
Violin obligato, F. M. Davis, Delaware.

9:30 A. M.—"AMERICAN COMPOSITIONS IN THE CLASS AND CONCERT ROOM."
Wilson G. Smith, Cleveland.

10:00 A. M.—COMPOSER'S RECITAL:

1. "Requiescat,"..... J. H. Rogers, Cleveland
"Lorely,"
Miss Elizabeth Hetlich, Cincinnati.
2. Suite, prelude, fugue adagio, gavotte.
Composed and played by Frank L. Eyer, Dayton.
3. a. Ideal, for piano,..... John Voakley, Cincinnati
b. "Longing," song,
Miss Hetlich.
4. a. Preludio e adagio religioso.
b. Deuxième Saltarello, op. 27..... Dedicated to Rive-King
c. Improvvisi Capriccioso, op. 28..... Arthur Foote
E. S. Mattoon, Columbus.
5. a. "The Cradle of her Breast,"
b. "Entreaty"..... Wilson G. Smith
c. "Cradle Song".....
d. "Go Hold White Roses".....
Miss Hetlich.
6. a. Sarabande..... Smith
b. Mazurka Poétique.....
c. Frühlingssied..... Mattoon
d. Scherzo (dedicated to Miss Stevens)..... Blumenschein
Miss Neally Stevens.

AFTERNOON SESSION.

3:00 P. M.—"SONG AND SPEECH."
Wm. B. Chamberlain, Gberlin.
3:30 P. M.—a. "Serenade"..... Meyer-Helmund
b. "When the Springtide o'er the Hill is Seen"..... Lassen
Miss Georgia Meyers, Cincinnati.
Quintet, op. 44 (for piano and strings)..... Schumann
George Magrath, piano, and Cincinnati Philharmonic
club; Henry Froelich, first violin; A. J. Schath, second
violin; Louis Wiegand, viola; Max Grau, cello.
a. "Romanza"..... Thomas
b. "Auf Flügeln des Gesanges"..... Mendelssohn
c. "Der Doppelgänger"..... Schubert
Miss Mary Watterhouse-Bosserman, Cincinnati.

PUBLIC SCHOOL SESSION.

4:15 P. M.—"THE TREATMENT OF CHILDREN'S VOICES."
N. L. Glover, Akron.
Discussion opened by J. S. Van Cleve, Cincinnati.

ROUND TABLE TALKS.

"THE TEACHING OF RHYTHM,"
B. C. Davis, Zanesville.
"HOW TO REACH THE INDIVIDUAL IN CLASS TEACHING,"
S. C. Harding, Oberlin.

Organ Recital at 4:30.

4:30 P. M.—ORGAN RECITAL, WESLEY CHAPEL.
ORGANISTS—W. S. Sterling, Cincinnati; Walter Small, Ur-
baná; Miss Maud M. Boise, Delaware; S. B. Hurlburt, Day-
ton.
VOCALISTS—Mrs. Grace Peters Sowles, Urbaná; Mrs. W. S.
Miles, Columbus.

PROGRAM.

Sonata in F minor, op. 65, No. 1..... Mendelssohn
Mr. S. B. Hurlburt.
"Sacred raptures cheer my soul," from "Solo-
mon"..... G. F. Händel
Mrs. W. S. Miles.
a. Grand Offertoire in G, op. 15.
No. 4..... L. J. A. Lefebure-Wely
b. Meditation upon Bach's first prelude (Gou-
nod)..... Friedrich Lux
Miss Maud M. Boise.
"Ave Maria"..... F. Luzzi
Mrs. Grace Peters Sowles.
a. Gavotte..... J. S. Bach
b. Menuetto, from fantasia, op. 78..... Schubert
Mr. Walter Small.
"My Redeemer and my Lord," from "The Golden
Legend"..... D. Buck
Mrs. W. S. Miles.
Sonata in A minor..... Francis Edward Gladstone
Mr. Winthrop S. Sterling.

8:15 P. M.—CONCERT:

1. Prelude and fugue for two pianos, op. 6..... Haynes
Miss Marie Egts, Wilson G. Smith, Cleveland.
2. Concerto No. 1 for violin..... Bruch
Miss Lucille Du Pré, Cincinnati.
3. "Ballata"..... Meyerbeer
Miss Georgia Meyers, Cincinnati.
4. Gavotte, G minor..... Bach
Aria..... Pergolesi
Etude and prelude..... Chopin
Spanish caprice, op. 37 (dedicated to Miss Ste-
vens)..... Moszkowski
Gavotte in F minor (dedicated to Miss Ste-
vens)..... Wilson G. Smith
Bourrée Antique (dedicated to Miss Stevens)..... Seeboeck
Romanze..... Tchaikowsky
Valse Caprice..... Rubinstein
Miss Neally Stevens, Chicago.
5. a. "Wert thou in the angry storm?"..... Franz
b. "Eri King"..... Schubert
Mr. Otto Engwerson, Cleveland.
6. String quartet, op. 27..... Grieg
Philharmonic Club, of Cincinnati.
Henry Froelich, first violin; A. J. Schath, second violin;
Louis Wiegand, viola; Max Grau, cello.
7. "O Don Faule" ("Don Carlos")..... Verdi
Mrs. Herman Ahlers, Cleveland.
8. a. Nocturne..... Liszt
b. Hungarian Storm March.....
Miss Neally Stevens.
9. a. "The Lord is my Shepherd"..... Schubert
b. "Morning is nigh"..... Strauss
Ladies' Vocal Society, W. H. Lott, Director.

Friday, June 29.

9:00 A. M.—
Gavotte..... Sgambati
Scherzo, op. 16..... Mendelssohn
Rhapsodie d'Auvergne..... Saint-Saëns
Miss Marie S. Wright, Cleveland.
"The Resurrection"..... Harry R. Shelley, Brooklyn
Mrs. Herman Ahlers, Cleveland.
9:30 A. M.—"Harmony."
A. Nembach, Cincinnati.

10:00 A. M.—RECITAL:

Geo. Schneider, assisted by Miss Emma Cranch, Cincinnati.
 Sonata, B flat major (posth.).....Schubert
 Lieder von Gellert.....Beethoven
 1. "Bitten," 2. "Die Liebe des Nächsten," 3. "Vom Tode," 4. "Die Ehre Gottes," 5. "Gottes Macht und Vorsehung," 6. "Busslied."
 "Views Afoot," op. 14.....Emil Sjögren
 No. 1 "Morning," No. 4. "At the Tavern."
 Novelletten, op. 23.....Hugo Reinhold
 Nos. 5, 6, 8.
 "Es mus was wunderbares sein".....Brahms
 "Divided Love".....Kjerulf
 "True Love".....Brahms
 "Capriccio" on the departure of a friend.....Bach
 Rondo, op. 129 ("The rage over the lost groschen").....Beethoven

AFTERNOON SESSION.

3 P. M.—PIANO RECITAL:

1. Two preludes and fugues.....Bach
 a. B flat minor.
 b. B flat major.
 2. Thirty-two variations.....Beethoven
 3. Valse Impromptu.....Liszt
 4. Murmurs Eolien.....Gottschalk
 5. a. "A Midnight Barcarole," b. "The Wind Demon".....Jerome Hopkins, New York
 Miss Amy Fay, Chicago.

Duett.....Rossini
 Harry C. Brooks, Wm. B. Chamberlain, Oberlin.

4:00 P. M.—BUSINESS MEETING.

4:30 P. M.—

"Romanza," for violin.....Ad. M. Foerster, Pittsburgh
 Johann H. Beck, Cleveland.

SONG RECITAL.

1. Ballade, "Goldschmied's Tochterlein,".....Loewe
 2. a. "Sonntag," b. "Wilt thou have me go".....Brahms
 3. a. "Wenn ich in deine Augen seh," b. "Aus alten Maerchen,".....Schumann
 4. a. "Waldwanderung," b. "Minnelied," c. "Persian Song".....Grieg
 5. a. "Widmung," b. "Der Neugierige," c. "Das Echo".....Schubert
 Wm. Hennings, Cleveland.

Fantasia, op. 28.....Mendelssohn
 Miss Marie Egls, Cleveland.

8:00 P. M.—CONCERT.

1. Sonata (for piano and violin), op. 16.....Louis Maas
 Dr. Louis Maas, Boston; Henry Schradieck, Cincinnati.
 2. "Salve Dimora" ("Faust").....Gounod
 Harry C. Brooks, Oberlin.
 3. Carnival, op. 9.....Schumann
 Dr. Louis Maas.
 4. a. "An den Sonnenschein," b. "Widmung," c. "My Queen".....Brahms
 Miss Emma Cranch, Cincinnati.
 5. Chaconne for violin.....Bach
 Henry Schradieck, Cincinnati.
 6. Recit. and nocturne, "I like Death's Foreboding".....Wagner
 William Hennings, Cleveland.
 7. a. "Dance of the Dervishes," from "Ruins of Athens".....Beethoven
 b. "Am Stillen Herd," from "Meistersinger".....Wagner
 c. "Walderauschen".....Liszt
 d. Wedding March and Dance of the Elves.....Mendelssohn-Liszt
 Dr. Louis Maas.
 8. Choruses for mixed voices.
 a. "Sleighing Song".....F. X. Arens, Cleveland
 b. "Hallelujah".....Händel
 Mixed chorus of 100 voices. William H. Lott, director.

Members and Friends of the O. M. T. A.:

The complete program is herewith respectfully submitted for your earnest consideration.

The ninth convention bids fair to surpass all previous ones in musical interest.

Our guests, Miss Neally Stevens, Miss Amy Fay, Constantin Sternberg and Dr. Louis Maas, as artists and musicians, are too well and favorably known in the musical world to need words of praise here.

Our Ohio talent—with the eminent violinist and teacher, Henry Schradieck, in the van—makes a magnificent showing on our program. It needs but the intelligent reading by intelligent musical people to be convinced that extraordinary musical treats await their attendance.

Wilson G. Smith has been appointed official reporter.

Railroad rates will be the same as last year, viz.: Full fare to Columbus, and one third fare returning. Enclosed "Instructions to Delegates" (read members and others desiring to attend) will fully explain. Hotels: Neil House (headquarters of Reception Committee), American House, Park Hotel and others. Private boarding places at very reasonable rates can be secured by addressing E. S. Mattoon, 230 Lexington-ave., Columbus.

S. B. Hurlburt, 124 Jackson-st., Dayton, will be pleased to send program and railroad instructions to any parties desiring to become members, either active or passive.

Let every teacher and lover of music attend, for it will be musically, mentally and socially a profitable convention.

Hoping to have the pleasure of meeting you in Columbus, June 27, 28 and 29, and to find in you a worker for our profession's common good, I beg to remain, fraternally,

W. L. BLUMENSCHEN,

DAYTON, Ohio, June 12, 1888.

President O. M. T. A.

—Leopold Winkler, a well-known piano virtuoso of Vienna, of whom the press in that city speak highly, is expected to arrive in this country on the 26th inst. He has been engaged as an instructor by Alexander Lambert for the New York College of Music, and will be heard in concert next season. A new trio club has been formed, which will be known as the New York College of Music Trio Club, and consists of Alexander Lambert, piano; Gustave Dannreuther, violinist, and Adolf Hartdegen, cello. The club will give next season six subscription concerts in New York and also concertize out of town.

PERSONALS.

"HOME, SWEET HOME."—During the musical proceedings at the Danish Exhibition, in London, Mrs. Albani sang "Home, Sweet Home." "Atlas," in the London "World," informs the world that a lady present on the occasion was so moved by the concord of these sweet sounds that she forthwith called for pen and ink and wrote a check for £1,000 for the Incubables. If "Home, Sweet Home" has such power to move the mind and the purse, Sir Henry Bishop's silly old tune, which was not even his tune, should form an integral part of every charitable concert. But then music, after all, is not merely a vehicle for the conveyance of charity; it ought to think a little of itself, or else it may become incurable by helping the Incubables. By the way, is the story in the "World" true?

DONIZETTI'S SKULL.—The announcement that Donizetti's skull was on show at the Bologna Exhibition has aroused some discussion and has elicited an explanation from the composer's nephew. It seems that in 1848, after the post mortem on Donizetti, Dr. Carcano kept his skull for study. In 1875, when Donizetti's remains were reinterred at Bergamo, the skull was found to be missing, and the body was buried without it. Further inquiries showed that when Dr. Carcano died his goods were sold by auction, and the skull was bought for a few pence by a pork butcher, who used it as a money bowl. The pork butcher agreed to resell the relic at a profit, and the skull was then placed in the library at Bergamo.

CAMPANINI'S FALSE TEETH.—Hinrichs tells this story about Campanini on the opening of "Otello" in Philadelphia: In his horrible thirst for the blood of "Desdemona," Campanini ("Otello") burst forth in song, and the words "Sanguina, sanguina," he shouted with the full strength of his voice. So great was his effort that his false teeth flew from their fastenings and rattled down among the footlights. The singer was unable to fish them out in full view of the audience, and after the curtain came down a boy was sent from the wings to rescue the clumsy but essential portion of the star's make-up.

WHO IS SHE?—The "Times" Sunday cable dispatch from London says: "A lamentable failure in song was made by the American performer who somewhat rashly has called herself Miss Columbia. Who this lady is I know not, but the English public is told that though she sang at Covent Garden in 'L'Africaine,' she is deficient in voice, in method and in every other attribute constituting an acceptable lyric artist."

JENNY LIND.—The Royal Academy of Music of Stockholm has ordered a medal to be struck in memory of the late Mrs. Jenny Lind-Goldschmidt.

MCGUCKIN.—Barton McGuckin has signed a contract to sing with the Carl Rosa Company during the forthcoming tour and to create the chief part in the English version of Halévy's "La Juive."

SVENDSEN.—The death of the famous flautist, Oluf Svendsen, deprives London concert goers of assuredly the finest orchestral flute player in England and of one of the best known soloists. Svendsen was born in Christiania on April 9, 1832, and received his first instruction from his father. He was engaged as first flautist of the Christiania Theatre at the early age of fourteen. In 1853 he entered the Conservatoire of Brussels, and two years later went to London at the invitation of Jullien, the famous conductor. Here he soon made a position for himself, playing in the orchestras of the Crystal Palace, Her Majesty's Theatre, the Philharmonic and Richter concerts, and being in 1861 appointed first flute in the Queen's private band. He also acted as professor of his instrument at the Royal Academy of Music, and was much appreciated as a solo player. Svendsen had for some few weeks been ill, and under medical advice he had recently relinquished all concert engagements until the autumn.

BÉLOW.—Hans von Billow, who had been taking the waters at Ems for a few weeks with good effect, is now in London. A week ago last Monday he gave his first piano recital at the English capital since 1882, and met with tremendous success.

SCHUMANN.—"M. S. W." in the London "Magazine of Music," dedicates the following lines to Clara Schumann:

A queen of music. Many a golden crown
 Adorns a head less regal, and a brow
 Less dignified and calm, to the world's gaze.
 Long has her reign endured; and wide the field
 Her mem'ry can embrace, of gifted men,
 Of noble deeds, of changing, brightening times,
 Enlarging through her work, and his, whose name
 She wears, and adds her honors to his fame.
 Her subjects are all music loving souls;
 Her courtiers those in whom the kindling flame
 Of genius burns; the inner mysteries
 Of her great realm of art, they comprehend;
 But to us all, she, like a seer of old,
 Reveals her vision of the Beautiful.
 Her face is sad; yes, sunset gilds the clouds,
 And after, comes the gloaming, and the night;
 But some souls dwell where it is never dark;
 Even at midnight they can see the sun.
 So, noble lady, may thy evening be,
 Till the day breaks, in cloudless, endless joy!

GORING THOMAS.—Goring Thomas' opera "Nadeshda" has been accepted for performance at the Berlin Royal Opera House next season.

SUCHER.—Kapellmeister Joseph Sucher began his activity at the Berlin Royal Opera House on the 1st inst., and

is now busy with the rehearsing of "Die Götterdämmerung," which will be brought out as the first novelty of the coming season.

JOHN OTTO HUNDT.—The New York male chorus Arion last week met with a severe loss. Their oldest president and one of the founders of the society, John Otto Hundt, died of apoplexy at the age of sixty-three. Hundt was born at Aachen (Aix-la-Chapelle) and was a finely educated, amiable and highly musical gentleman.

D'ALBERT.—Eugene d'Albert is busy with the composition of an opera, the libretto of which he is also the author of. The great pianist will next week be the soloist at the Suabian musical festival, to be held at Stuttgart.

MAHLER.—Kapellmeister Mahler, of Leipzig, who so skillfully completed Weber's posthumous opera, "Die Drei Pintos," has left the Leipzig Opera House and has gone to Frankfurt-on-the-Maine, where he will take the position of Kapellmeister Dessoff, who is seriously ill, if not dying.

PIERSON.—Mrs. Bertha Pierson, of the defunct National Opera Company, last week made her début at the Berlin Royal Opera House as "Aida." She will also be heard there as "Elsa," and "Robert the Devil" is to be given with her as "Alice."

FRIEDHEIM.—Arthur Friedheim, one of the pianists of some fame who may be heard here next season, made his first appearance in England at the Steinway Hall, London, on the afternoon of Friday, May 18. The program included Beethoven's sonata in C sharp minor, op. 27, No. 2; Liszt's sonata in B minor, "Au Lac de Wallenstadt," and Rhapsodie No. 2, and some morceaux by Chopin.

GILBERT AND SULLIVAN.—Apparently the Japanese do not understand a joke, for they are said to be much incensed at the ridicule cast upon them and their customs in "The Mikado." The story goes that Sir Arthur Sullivan was lately presented to the Japanese Ambassador in London. The Ambassador, who preserved a very cool demeanor, remarked that his countrymen were much embittered against both Sir Arthur and Mr. Gilbert, and that were a fanatical Japanese to come in their way it might fare ill with them.

NEW KNIGHTS OF MUSIC.—The Queen of England has bestowed the honor of knighthood upon two deserving musicians, Sir John Stainer, the organist and composer, and Sir Charles Hallé, the pianist and conductor.

HOME NEWS.

—Miss Maud Powell appears in Omaha, Neb., June 26, under the auspices of the Ladies' Musical Society. July 4 she plays at the M. T. N. A., in Chicago.

—Miss Laura Moore, the singer, who will join the McCaull Opera Company next fall, has been studying for the last six months in Paris under the direction of Théodore and Jeanne Garnier.

—The musical department of the Garfield University of Wichita, Kan., gave a grand concert June 14, and selections from Brahms, Henselt, Meyerbeer, Rode, Silas, Liszt, Zarzycki and Wagner were given.

—The Hess Opera Company gave Verdi's well worn "Trovatore" in Milwaukee, June 7. The cast was made up of such artists as Misses Traubman and Meislinger and Messrs. Mertens, Senger and Duzensi.

—Gustav Hinrichs' New American Opera, at the New Grand Opera House, Philadelphia, is meeting with well earned success. The houses are crowded nightly. The operas are excellently put on the stage and well performed.

—We desire to call the attention of our readers to the advertisement in our trade department of the assignee of Martens Brothers, the importers and publishers of music. As will be seen in that advertisement great bargains in foreign musical publications and sheet music are offered for sale.

—William Ludwig, the baritone, who sailed for England last week, will return to New York in the fall, and proposes to spend all next season in this country fulfilling engagements already made for concerts and festivals. He will also make a tour, giving concerts of which Irish music will be the feature.

—The Brahms Quartet, consisting of Mrs. E. Humphrey-Allen, Miss Gertrude Edmonds, George J. Parker and William L. Whitney, gave a concert at Chickering's Parlors, Tremont-st., Boston, last Saturday evening, with the assistance of Mrs. Alma Faunce-Smith, Joshua Phippen and Chas. N. Allen. Brahms' "Liebeslieder," op. 52, and his "Neue Liebeslieder," op. 65, were sung, and two movements from Rubinstein's piano and violin sonatas, op. 13 and 19, were played.

—Miss Grace Hiltz gave a song recital at the Haymarket Theatre, June 14, with the assistance of Miss Caroline Schneider, pianist; C. M. Hutchins, clarinetist, and Paul Schoessling, cellist. The program was intended to illustrate the work of composers of different nationalities, and selections from Chopin, Sullivan, Mackenzie, Rodney, Weber, Massenet, Godard, Gounod, Wagner-Liszt, Suppé, Raff, Kücken, Popper, Smith, Hold and Buck, the last three being American compositions, were played.

—Louis Blumenberg, the 'cello virtuoso, is in London.

—Mr. Theodore Toedt and Miss Ella Earle were married on Monday evening last.

—Helen Dineon arrived in this city last week and will shortly appear in English opera here.

—Rudolph Aronson has received from Emil Waldteufel, the widely popular waltz composer, four new waltzes, entitled "Modestie," "Confidences," "Declaration" and "Coquetterie," which will be performed by the Casino orchestra at the roof garden concerts after the opera of "Nadja" each evening.

—The first Seidl concert at Brighton Beach will be given Saturday, June 30, with a picked orchestra of eighty men. Mr. Seidl's season will last ten weeks and two concerts will be given daily, with most eclectic programs, ranging from Bach to Strauss. Victor Herbert will be Mr. Seidl's assistant conductor.

—Mr. and Mrs. Arthur Foote, who sail in the Pannonia to-day for England, will, upon their arrival on the other side, join Mr. and Mrs. Georg Henschel, with whom they will pass some time. Mr. Foote will probably go to Bayreuth later on and will return to Boston in September, while Mrs. Foote and her little daughter will remain abroad until late in the autumn.

—Anthony Stankowitch, the talented young Philadelphia pianist, a pupil of Louis Maas and Dachs, of Vienna, gave a musicale in his native city, June 7, with the assistance of his sister, Miss Emily Stankowitch, soprano, and their respective pupils. Some excellent playing was heard. Mr. Stankowitch has been heard several times during the season and his playing has been universally praised for its purity of style, finished technic and repose.

—Gustav Amberg announces that he has just concluded an engagement with Pauline Lucca for a season of twenty concerts in this city and elsewhere. Lucca will be assisted by Mr. Philipp Forster, a baritone. Although we know that Lucca is very eager to come to this country, we are still somewhat loath to believe in a definite engagement with Amberg, as that gentleman's announcements are to be taken with the same amount of seriousness and *grano salis* as those made by Mrs. Jeannette Thurber and other persons of like highly developed ideology.

—The pupils of Washington Seminary, Atlanta, Ga., under the conductorship of their teacher, Alfredo Barilli, gave their annual concert June 7, and a delightful program was presented and admirably played. The Misses Carrie Mathews, Catherine Vertrees and Maud Watson were the pianists, and showed their excellent training. A cantata by Romberger was sung, and Misses Julia Becker, Louisa Prather and Mr. Eugene Hardeman also sang some solos most acceptably. Both Mr. and Mrs. Barilli are to be congratulated on the very tangible evidences of their winter's work.

—The Buffalo Vocal Society gave their third and last private concert of the season at Liedertafel Hall, June 13, Buffalo, Joseph Mischka, conductor. Participants in the program were Mrs. Elizabeth Northrup, Misses A. L. Lee, Julia Parmalee, Grace Wadsworth, sopranos and altos, and Henry Dunman, tenor, assisted by Mrs. Cora Batelle Fenton, solo pianist, the accompanists being Miss Blanca Fleischmann and George Sauer. The program was most varied and a large audience testified by frequent applause to their admiration of the music performed.

—Mr. J. W. Hunt, of Erie, Pa., gave a musical soirée last night and will give another this evening at the residence of Mr. R. W. Russell of that city. The program for the first concert consisted of numbers by Mozart, Mendelssohn, Chopin, Moscheles, Jensen-Wilhelmj and Leonard. The violinist was F. Soennichsen, and Mrs. R. W. Russell, Misses Anna L. Sullivan, Elsie Russell, Louise Hart and Mr. J. W. Hunt played the piano. The second program this evening will be equally as interesting, as selections from Weber, Beethoven, Rust, Gade and Saint-Saëns are to be played.

—Our esteemed friend, Mr. G. H. Wilson, the musical critic of the Boston "Evening Traveller," sends us his "Musical Year Book of the United States" for the season of 1887-8. This is the fifth volume of the "Musical Year Book" so far brought out, and the first in which Mr. Wilson has included the musical records of the United States with the musical happenings of Boston. It must be confessed it is very successfully done, for the volume is a most complete record of all that has happened musically in this country for the past season. It is alphabetically arranged, so that almost at a glance one can find any city required. There is, however, no attempt at criticism, merely the program of every musical event of importance. A valuable tabulated list of compositions by native composers, performed for the first time during the past year, which is appended, will be given in full at some future time in these pages. Mr. Wilson has rendered a service to every lover of music in the country by the publication of this carefully compiled and valuable volume.

A church bell is more affable than a church organ, because it will go when it is tolled, but the organ will "be blown first."

Barmen Letter.

BARMEN, JUNE 4, 1888.

Editors Musical Courier:

WELL, the Great Barmen International Whitsuntide Mammoth Singers' Jubilee Festival, the grandest event of this kind ever witnessed within our walls, ran about thus: But before attempting to begin, let me invoke thine indulgence, Oh, gentle reader! My poor descriptive faculties are more than overmatched by this task. I therefore propose whenever this feeble pen will stagger and halt, looking around in vain and in despair for adjectives and innuendoes and figures of speech and such, (which, alas! will be only too often!) to let me put an asterisk (*) then and there, as a mute apology and an appeal to thy own imagination, which I know will fill the gap to thy complete satisfaction. And now, dear Apollo and ye Venerable Nine Virgins, kindly step down from Helicon for a spell and keep an eye upon yours truly.

The Barmen Männergesang-Verein, with their able leader, C. Rohs, mentioned in my last, had resolved to celebrate their twenty-fifth anniversary by the great singing match aforesaid and issued invitations broadcast to the leading chorus societies, not only of the Fatherland but also of Holland, Belgium, France (!), Switzerland and Austria; hence the name "International," which was kept up for appearance's sake even when no foreigners except two Amsterdam societies had accepted; one of them backing out the last minute the whole weight of foreign representation fell upon the shoulders of a handful of Dutchmen, but they stood it bravely and carried home a prize, too. Preparations for the reception and entertainment of the seventy-five societies, numbering some 3,300 singers, that had accepted the invitation had been made on a large scale, with creditable circumspection and judgment and a faithfulness to detail that was touching. First as to prizes to allure the guests with. (For you know a chorus society that comes from afar wants to carry home something more substantial and lasting than beer and sandwiches, speeches, sore throats and headaches). Her Majesty the Empress had graciously promised a prize of honor which took the shape of a beautiful vase of blue enamel and gold cloisonné work. His Majesty the Emperor had spontaneously and unexpectedly added a splendid bumper made of so-called "victory dollars" (thalers struck in memory of '71).

The city of Barmen had done the handsome thing by offering a prize of 1,000 marks cash and another magnificent silver bumper. There were thirty more fine prizes, offered by Barmen societies and citizens, consisting of gold medals, banners, goblets, silver mounted drinking horns and everything that delights the singer's heart (*). Next as to the reception in general. A capacious hall, accommodating some four thousand persons, erected on a large public square, lighted electrically and gaily decorated with the singer's three B's (banners, buffets, bar), served as general headquarters for the non-official hours of day and night; music, wine, fraternity, general good will, jollity and hospitality were constantly on tap here (* * *).

Needless to say that the entire city swam in an ocean of flags, streamers, garlands and every description of complimentary and welcoming decoration; that every good Barmen citizen had his best clothes on, his holiday smile up, his pockets full of money and his eyes searching for strangers to treat; that the girls, all with white stockings and brave with ribbons, looked sweeter than ever, which is saying almost an impossibility (* * *); that even our baptist weather clerk in honor of the event had discounted a few splendid summer days, and kept smiling down from a cloudless sky, quite unmindful of the historic fact that Barmen is entitled to 380 rainy days per annum (leap years in proportion, of course). Most of the guests were entertained at the houses of private citizens (several of the judges, for instance, enjoyed the hospitality of Rud. Ibach Sohn), who had been struggling for their possession weeks in advance, and treated with motherly care. There being an impression abroad that a true singer never takes a drop of water in his mouth (so as not to frighten his voice) most of them found a bottle of light Moselle on their toilets in the morning to brush their teeth with (*). The rest were comfortably accommodated at hotels, restaurants and other public places, and there was not a beer saloon in the city that thought anything of itself that was not the headquarters of some society or other, and consequently looked like a beehive. (Difference: The bees carry their honey in and come out empty, the singers carried their money in and came out—well, less empty; the bees look always yellow, the singers for the first moment slightly greenish, then all the while rosy, and finish with more or less bluish tints.) (* * *) Last, but not least, as to drinks in particular. The amplest preparations had been made, by competent committees who knew their business, that nobody should suffer thirst. Our breweries had been working day and night since January, and what with two daily express wine trains up from the Rhine during the festival, the city of Barmen can boast of having successfully kept the singers' deadly foe (*Sitis musicalis Germanica*) out of our gates (*).

The seventeen judges were chosen from among the best musical talent of our provinces, all music directors, royal and otherwise, or professors of conservatories, some of them composers of fame, such as C. Joseph Brambach, of Bonn (well known to your readers as the composer of "Columbus" and winner of the \$1,000 Milwaukee prize); Anton Krause, C. Rohs and G. Rauchenacker, of Barmen; G. H. Witte, of

Essen. The others were Hubert Engels, Mülheim-a-I. R.; Alfred Dregert, Elberfeld; H. Zöllner, of Cologne; Fr. Knappe, Solingen; Emil Kayser, Hazen; Joseph Schwartz, Cologne; A. Staab, Hamm (now dead); Carl Meister, Elberfeld; G. Janssen, Cologne; F. Schröter, Düsseldorf; A. Grütters, Crefeld; Jul. Lange, M. Gladbach. The Barmen societies, of course, did not compete, but only did the honors. The prize singing of the seventy-five societies, in four classes according to numerical strength, lasted two days and took place in three different halls simultaneously. On the third day the respective winners of official prizes competed among themselves for the prizes of honor. I never heard such an amount of really splendid singing from bodies of 150 down to twenty men in all my life, and the memory of it will last me till the fiftieth anniversary of the Männergesang-Verein. But to go into detail would fill a volume like Webster's Unabridged, and I dare not tire your kind readers more than myself. Suffice it to say that the two great Cologne choruses carried off the palm—the Liederkrantz (leader, Joseph Schwartz), first official prize and second prize of honor, and the Sängerkreis, leader, O. Neubaer, second official prize and first prize of honor.

The returning Cologne singers had a grand reception when arriving home: the magistrate, Saint Ursula, with her 11,000 virgins all in white, the 257 Jean Maria Farinas, of odorous fame, and all the glue manufacturers of sticking fame were at the depot to greet them; and up to this day all Cologne is by the ears over the question which of the two societies carried off the greater honors—which I hope for the sake of fun and of both will remain undecided forever. Still it must be observed that the Sängerkreis holds in the Emperor's bumper a trophy that is simply priceless, it being the first gift of this kind offered by our beloved monarch since his accession to the throne.

And Cupid? Where was he all the time? Did Bacchus, Gambrinus and Polyhymnia crush him out altogether? You shall not ask in vain, fairest reader. I can assure you the mischievous little urchin did many a good shot during these jolly, heart-opening days, as well in the radiant ballrooms, when the languishing waves of the waltz swept yearning hearts together and kept them coupled just one sweet second too long, as in the cosy bowers and shaded promenades of our splendid park, when the nightingale's lovesick notes encouraged the timid swain and Luna discreetly hid her smiles behind the fragrant foliage (* * * *). (Copyright secured!) (* * * *). I honestly believe there was no less popping of questions than of champagne corks, especially the last evening, and the matrimonial records of our good city look forward to a springtide never before witnessed (*). Good-bye!

KARL F. WITTE.

American Artists Abroad.

[SPECIAL CORRESPONDENCE.]

AT the sixty-eighth Sunday concert of the Balliol College Musical Society, Oxford, on the 3d inst., the members of this society, with their friends, thanks to Mr. John Farmer, organist of the college and director of these concerts, enjoyed the privilege of hearing in the college hall a program carried out entirely by three artists of the highest merit, Mrs. Alice Rees-Vogrich, Mr. Vogrich and Mr. Max Heinrich. Mrs. Rees-Vogrich, a most finished singer, was equally at home in the great scene from "Der Freischütz" and "Susanna's" dainty song, "Deh Vieni," from "Le Nozze," perhaps she charmed her listeners most by the delicacy of her mezzo voice singing in a quaint and beautiful "Arabian Song" by Max Vogrich, which the audience would gladly have heard again. Mr. Vogrich, the pianist, with an execution and variety of touch marvelous even in these days of universally phenomenal technic, exhibited the infinite gradations of tone of which a Steinway concert grand in first rate hands is capable. He played Chopin's "Berceuse," a rhapsody by Liszt and two compositions of his own, one of which, an arrangement of Schubert's "Hark, the Lark," was especially well received. Mr. Max Heinrich sang to his own accompaniment songs by Schubert and Brahms. The famous "Wanderer" was given to perfection; such singing is rarely heard in Oxford. Fortunate, indeed, are students privileged to have in their own home, so to speak, such music interpreted to them by such artists; may they soon visit Oxford again!

G. C. R.

Professor Cappelmeister—I vos nod hear your violin in der offerdure, Herr Grimfulder.

Herr Grimfulder—Eet vos umpossible.

Professor Cappelmeister—Ach, so?

Herr Grimfulder—Nein! Ach, *says*. Ven I mein rooms leld I mistoog some ohf dot Bear's stuff for mein rosin!

An Omaha orchestra, which has been spoken of as second to none in Berlin (by the Omaha people), has disbanded. The leader insisted that the hand organ and orguette players should double up, playing the accordion between them with their disengaged hands, and their fellow savages went out in a body with them when they struck.

"My dear," said a sick husband, as he lay with his eyes closed, "I think my time has come at last. I can hear strains of the sweetest music that ever mortal ear—"

"That's a little German band on the street, John."

"That's so," he said, rousing himself. "Tell 'em to move on!"

FOREIGN NOTES.

....The unveiling of the Marschner monument at Zittau, the composer's birthplace, will take place on August 16.

....The project of importing the singers of the Sixtine Chapel (including the sopranists) to Paris has been abandoned.

....Astorga's famous "Stabat Mater" was recently performed at the Royal College of Music, at Palermo, under the direction of G. Micelli. Astorga was born at Palermo in 1681.

....The catalogue of the musical library of Mr. Pasdeloup forms a volume of 68 pages. The collection, which was sold on the 5th and 6th of this month, was of purely practical character.

....The ballet "La Tempête," the music of which is written by Ambroise Thomas and Jules Barbier, will be mounted and rehearsed by Hansen. Both Rosita Mauri and Subra will appear in it.

....The manuscript of an operetta by Offenbach, which was produced at Ems in 1869, but never published, has been found in an old desk. It is called "Il Corricolo," and will be produced at the Variétés.

....The process of Wagner's executors against the town authorities of Leipzig, on account of their alleged illegal performances of "Tannhäuser" and the "Flying Dutchman" at the new town theatre, has been decided in favor of the defendants.

....The Duke of Edinburgh has lent a cabinet of violins to the Bologna Exhibition, and it contains a number of splendid instruments, including very fine specimens of Stradivarius and Amati and Guarneri, and several beautiful Cremonas. The Duke's contributions excite great interest and they have been most carefully examined by several eminent amateurs.

....At a concert given by Fischer, a double bass player, in Vienna recently, the audience were struck by the peculiar tone of his instrument, which resembled that of a violoncello. It appears that this result was obtained from the employment of harp string instead of the ordinary strings used for the double bass. The critics comment disapprovingly upon what they term "this fantastical innovation."

....As we announced heretofore, a posthumous opera of Wagner, "The Fairies," is to be introduced on the 20th inst. at Munich. It is comic opera, and not at all in the late style of the composer. It was written in 1833, when Wagner was a chorus master in the small Würzburg theatre in Bavaria. The poem was written by the master himself. It has never been played, and never, in fact, been published. In 1834 it was to have been produced at Leipzig, but Bellini's version of the love story of "Romeo and Juliet" met with such success that the project was abandoned. After the death of Wagner Mrs. Cosima sold the score to the Munich Opera House, with the stipulation that it should not be given elsewhere.

....In view of the curious tendency noticeable in crimes and eccentric actions generally to repeat themselves, it is possible some uneasiness may prevail among chorus masters lest their vocation, in addition to its many existing worries, should be exposed in the future to perils similar to that lately reported to have been encountered by a superintendent

of the ballet at the Paris Grand Opera. The insertion of a pair of scissors several times into the body of a ballet master by an exasperated coryphée does certainly seem to be a highly objectionable mode of expressing annoyance at his exercise of authority, however severe this may have been. It may be hoped, however, that the humanizing influence of the divine art will be sufficient to prevent this custom from spreading among the sister profession, and that chorus masters may continue to fulfill their arduous duties untroubled by the thought that some day they may have to meet their doom at the point of the scissors.

....Saint-Saëns' opera, announced under the title of "Ascanio," has now been named "Benvenuto." The libretto is taken by Gallet from Paul Mearice's drama. It comprises seven tableaux, but the famous scene of the casting of the statue is omitted. In the two act opera by Berlioz, "Benvenuto Cellini," the incident of an artist being forced through scarcity of metal to fling his masterpieces of gold and silver work into the furnace forms a striking feature. There is, however, another "Benvenuto" in the field, and its authors, Messrs. Diaz and Gaston Hirsch, claim the title as theirs. This "Benvenuto" is not based on the drama of Paul Mearice, in which Mélingue was so admirable, but on an entirely imaginary story. It is possible that finally the work of Saint-Saëns will be called "Hebe," or "Colombe." So far the roles have been assigned as follows: "Benvenuto," Lassalle; "Ascanio," Jean de Reszké; "Scozonne," Miss Richard; "Colombe," Mrs. Bosman, and probably the "Duchesse d'Etampes" will be given to Mrs. Escalais.

....During the season between December 26, 1887, and May 31 there were represented at Milan twenty-nine operas, namely, "The Queen of Sheba," "L'Africaine," "La Juive," "Favorita," "Lohengrin," "Nestorio," "Sonnambula," "Romeo e Giulietta," "Ernani," "Cicco e Cola," "Don Checco," "Linda di Chamounix," "Rigoletto," "Figlia del Reggimento," "Trovatore," "Marta," "Traviata," "Ballo in Maschera," "Barbiere de Siviglia," "Norma," "Forza del Destino," "Don Pasquale," "Roderico Ultimo Re dei Goti," "Fra Diavolo," "Carmosina," "Papà Martin," "Lucia di Lammermoor," "Don Bucefalo" and "Campana dell'Eremitaggio." The most successful as to number of representations were "La Favorita," "Lohengrin," "Linda di Chamounix," "Rigoletto," "Papà Martin," "Romeo e Giulietta" and "Traviata," "Rigoletto" being the most popular of all.

....The "Centralblatt für Bibliothekswesen" has issued a supplementary number entitled "Die Reichenauer Sängerschule." From the tangled skein of mingled Grecian and Carolingian musical theories, Mr. Wilhelm Brambach draws the thread of the gradual development of modern church music, which he brings down to the time of Hermannus Contractus, one of the brethren of the Benedictine monastery of Reichenau, in Baden. The connection between the theory and practice of music in the Middle Ages is then dealt with, and an interesting description of the writings and labors of Hermannus Contractus and Berno, the two foremost teachers at Reichenau, is given. The article concludes with an exhaustive account of the theory and practice of music in the thirteenth century, and of the Reichenau Singing School. Two appendices give a description of the Tone system of Berno and Hermannus Contractus. A facsimile of a twelfth century MS. of musical notation rules adds to the value of the essay.

....Nordica, it is said, will not play "Juliette" at the Paris Opéra; the rôle is reserved for a young American, tall, graceful, with large blue eyes, who is indicated by the "Ménestrel" as Miss E——s, which is, of course, Miss Eames, of Boston.

....Messrs. Rieter-Biedermann, of Leipzig, have just published two interesting and hitherto unknown compositions by Louis Spohr. They are both occasional works, one being a cantata entitled "Der Frühling," for mixed choir, soli and orchestra, written in commemoration of the golden wedding of the composer's parents; the other a cavatina for soprano solo and a mixed choir, intended to celebrate the silver wedding of his daughter. They are said to be written in Spohr's best manner and well adapted for performance by small choral societies.

....Miss Amy Sherwin's New English Opera Company opened a four months' season in Melbourne, Australia, May 12, with Donizetti's opera, "Lucia di Lammermoor." The opera house was crowded from pit to dome, and the first performance was witnessed by the Lieutenant Governor, Lady Loch, and the aristocracy and élite of Melbourne. The well-known prima donna had an enthusiastic reception and scored a complete triumph. Alfred Wilkie, the tenor, Avon Saxon, baritone, and Arthur Hubbard, basso, all of whom had been specially engaged from the United States, appeared after a rest of a day and a half and a voyage of five weeks. They all established themselves in the good favor of the audience and created a highly favorable impression. Australian papers speak in the most glowing terms of the performances of these artists new to Australia.

Romantic Miss—Oh, dear! it just makes me mad the way things go.

Sympathizing Friend—Why, what's the matter now?

"There I've been playing the piano for five mortal hours, straining my hands all out of shape trying to make it sound loud enough to attract the attention of that handsome young stranger who was writing by the window in the next house, and he only looked over this way three times and now he isn't in sight at all."

"No. As I came in I saw him leaving the house with two big satchels."

"You did? Oh, dear! That woman who has that house never can keep a lodger."—*Omaha World.*

Musicians would make good professional pedestrians, for they can always beat time.

Fair visitor (to convict)—"I suppose, sir, that the singing of the birds relieves the monotony of your dreary life?" Convict (profoundly nonplussed)—"The singing of the birds, miss?" Fair visitor—"Yes, sir; the little jail birds, you know. They must be such a boon."—*New York "Sun."*

A RARE BIRD.—Mrs. P. (late of Chicago)—I have just heard Mrs. Liederkranz has bought a Stradivarius that is delightful to hear, and I wish to purchase one, too.

Bird Fancier—Well, ma'am, she didn't get it here, for I never had no such bird as that, but I'll order one for you if you say.

Professor Gottschalk—Vell, Miss Flimpsy, how do you like dot Sherman moosik already?

Miss Flimpsy—Oh, I don't understand a note of it. You know I never studied German.—*"Harper's Bazar."*

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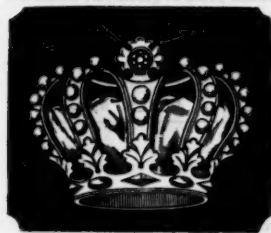
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NEW YORK, WEDNESDAY, JUNE 20, 1888.

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SO "The Presto" has removed its headquarters from Des Moines to Chicago. That's a first-class idea and will make that lively little paper more valuable than ever. We offer our heartiest congratulations.

THE following item is making the rounds of the press:

A French engineer, M. J. P. Alibert, has recently invented an improved key, which simplifies and renders lasting the tuning of stringed instruments. The violoncellists of the Grand Opera at Paris have had them adapted to their instruments, and Pleyel, the piano maker, has purchased the right to use them in his pianos.

MR. PAUL GMEHLIN, a scientific piano maker of repute, partner in the well-known firm of Behr Brothers & Co., some time ago decided to have one of his sons thoroughly educated in the same trade. The young man—Charles H.—left for Hamburg on the Gellert last Thursday with his mother and will spend about four years in the piano factory of Pfeiffer & Co., Stuttgart, Germany, where arrangements have been made to receive him as an apprentice. Young Gmehlin will return to this country after finishing his course in Germany.

IT is probable that Hardman, Peck & Co. will divide the territory formerly controlled by D. S. Johnston & Co., of Cincinnati, and place the Hardman pianos among firms in Ohio and Indiana that are known as good houses. The Cincinnati agency would then become local. It seems to us that as the Root & Sons Music Company of Chicago represents the Hardman piano, it would not be a bad idea to have the Hardman

piano in the hands of the John Church Company for Ohio and Indiana. That would be a combination of extraordinary strength.

RUMORS prevailed on Monday and yesterday to the effect that a piano manufacturing firm in this city is seriously embarrassed. Doubts have all along been expressed as to the ability of the firm to pull through.

SUPPOSE Hans von Bülow, who is going to give concerts here next season under the management of Mr. Edmund C. Stanton, stipulated in his contract that the choice of the piano he is to play must be left to him? Mr. Bülow is known as a peculiar man and by means of such stipulation he might act very peculiarly.

THE piano business is not without its pleasant episodes. Here is something new and fresh as child-life itself, reported by Messrs. C. C. Briggs & Co., of Boston:

Having occasion to send a tuner to a house in the suburbs, where one of the Briggs uprights were in use, the gentleman of "temperaments" was closely watched by an intelligent miss of six or eight, who at length ventured the question: "What are those little white things (hammers) for?" "Those," said the tuner, "are hammers. They strike the wires when you play and so make the music."

"They look like ducks' heads going down for worms" said the little one, thoughtfully.

IS it possible that Mr. Gildemeester is not aware of the ordinary events of the day? Can he be ignorant of the general impression that prevails in the trade as to the character and habits of Frank H. King? Is not the record of King as easily accessible to Gildemeester as it is to any man who may be desirous of the welfare of his house? Does Mr. Gildemeester not know that ever since King has been unable to enter the employ of any reputable firm he has been associated with the worst elements in the music trade? Is the house of Chickering to be subjected to the insidious machinations of King because of Gildemeester's ignorance of these matters? We desire to place ourselves on record as predicting that the employment of King will prove to be one of the very worst blunders ever made by Gildemeester; in fact it need not prove to be a blunder—it was a blunder from the beginning.

THE recklessness with which some musicians sign piano testimonials is proverbial. Some do not even take the trouble to investigate what they are about. For instance, Mr. George W. Morgan, the organist of bygone days, signed the following testimonial on February 28:

To C. C. McEwen, Esq.:

DEAR SIR—Having had the pleasure of trying several of your upright pianos (especially your new scale cabinet, which is an exceedingly beautiful instrument), I can say without hesitation that in touch and tone they are excellent, and in solidity and workmanship all that could be desired. Wishing you every success, I remain most faithfully yours,

GEORGE W. MORGAN.

We would like to ask Mr. Morgan whether he knows the difference between a legitimate and a stencil piano? C. C. McEwen manufactures some pianos, but there are hundreds of stencil McEwen pianos in the market. Does Mr. Morgan know whether the instruments he lavished encomiums upon were stencil pianos or not? Of course, he does not know. Mr. Morgan's testimonial is, therefore, not worth the paper it is written on.

THE following reading notice from the "Times" has made many piano men in this town smile, for its claims are decidedly humorous in view of the facts:

At the salesrooms of Horace Waters & Co., 124 Fifth-ave., some handsome upright pianos are on exhibition. The old square pianos have fallen into disuse, and their place has been taken by the upright. This firm has made a specialty of the manufacture of the latter style. Their instruments are incased in mahogany, rosewood, French walnut and ebonyized maple and cherry, and they possess a volume of tone that is surprisingly rich and deep in the bass, clear in the treble and of excellent quality in the middle register. It has been the special aim of this house to make in their upright pianos a perfect musical instrument, which shall be brilliant and sympathetic in tone and of elastic touch, and within a year the company has improved the scale for small uprights and introduced a new one for their large uprights. In the construction of these pianos the best materials are used, and the results prove the accuracy and care with which they are made. The prices of these pianos are very moderate, ranging from \$275

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TERESA CARRENO is one of the greatest pianists in this land and she is an ardent admirer of the Weber piano. After a recent concert in Weber Hall, Chicago, she was the recipient of a badge from the Amateur Musical Club. The badge is intended as a decoration and was presented to the artist as an evidence of the esteem in which she is held by the Chicago musical public.

The badge is formed of two squares with slightly curved sides. One square stands out in bold relief upon the other. It hangs from a pin and on it are scored lines with Carreno's monogram set around a diamond. The arrows on scored lines express "Love." The badge is surrounded by rubies and diamonds, expressing "true and complete success." The face of the badge bears the superscription:

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and the reverse side:

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The presentation was made with the accompanying letter:

The ladies of the Chicago Amateur Musical Club take pleasure in presenting to Madame Teresa Carreno the accompanying decoration as a memento of their exalted appreciation and esteem.

(Signed)

MRS. FITZ HENRY MCCLURE, Chairman,
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How Chickering Pianos are Mortgaged Through Gildemeester's Management.

IF there is one house in the piano trade that is secure in its reputation for fair and honorable mercantile conduct, one house in which the spirit of competition has always been an elevated one, it is Messrs. Sohmer & Co. That these people should have met with competition that is based upon methods to which the Sohmer firm themselves never would have descended is very natural, and yet the members of the music trade will be surprised to read the following from "Town Topics" of last week:

About the clearest case of double dealing and ingratitude I have heard of in some time is developed in Director Alexander Lambert's conduct of his New York College of Music, of which the late Algernon S. Sullivan was the honorary president. Shortly after the death of Mr. Sullivan a Mr. Alexander, who was the director and owner of the institution, desired to dispose of his interest, and Mr. Alexander Lambert, a good pianist of the second grade, who was a teacher in the school, was anxious to secure control of the property. Accordingly he went to Mr. Hugo Sohmer, whose pianos had been used in the school for years, and asked his financial assistance, desiring him to buy Mr. Alexander's interest and put him, Mr. Lambert, in charge. Mr. Sohmer did not desire to embark in the seminary business himself, but out of sheer kindness of heart, and without any stipulation or agreement that his pianos were to be continued in use at the school, he indorsed Mr. Lambert's notes for \$3,000, and the latter became the director of a college of music, a position of dignity calculated to enhance his reputation as an artist as well as to advance his pecuniary interests. Mr. Sohmer taking a chattel mortgage on the fixtures, good will and the rest as a matter only of financial protection. Immediately Mr. Lambert found his footing sure in his new place, he requited his benefactor by throwing out his pianos and putting another maker's in instead.

It is true that Mr. Lambert is in the employ of these manufacturers, but it would seem that if he had desired to introduce their piano in the school his proper course would have been to get their notes if he could. To apply to a rival manufacturer for the favor and use his generosity as a tool puts both the active agent in the matter and the passive profitters by it in a decidedly shady light before the public for sharp practice upon a competitor who is the embodiment of honorable and fair dealing. It raises another question of interest, to wit: Is a man so totally regardless of a friendly and business obligation an appropriate person to be the figurehead of an institution with so high sounding a title? Mr. Lambert, by the way, is also entitled to the distinction of being the person who created the breach between Casimer Hoffman and Mr. Abbey.

We do not propose to discuss Mr. Lambert's action in this matter solely, but "to go behind the returns" and show the true inwardness and the attitude of the parties who were in reality the motive power behind Lambert. Mr. Lambert has been known for years past in musical circles of this city as a "Chickering" pianist. In his case, although he occasionally played a piano of one or another firm, it was distinctly known that he was a full-fledged "Chickering" pianist; his post box was in Chickering Hall, his music room was in Chickering Hall and he was a boon companion of Gildemeester's. Mr. Lambert had the best of reasons, therefore, when the opportunity presented itself to him to get possession of the New York College of Music, to expect Mr. Gildemeester's assistance. The result shows that he did not secure it, but that he was obliged to appeal to another house. Mr. Lambert made a mistake in his estimate of Gildemeester's character. Had he known Gildemeester he would probably never have become a "Chickering" pianist.

However, after Lambert's success with Mr. Sohmer, who is one of the most generous men in the trade—a man entirely free from intrigue or deception—Mr. Gildemeester found his chance to advertise the Chickering pianos at the expense of another firm. Whatever influences or insinuations he may have brought to bear upon Lambert, all of which are of no consequence for the present—for Lambert is not a piano man but a pianist, and therefore was a comparative victim in Gildemeester's hands—there is no doubt that he was induced to discard his promises and to displace the Sohmer pianos by Chickering pianos. It must be remembered that Sohmer pianos were always used at the college and were part of the property purchased by Lambert. To put Chickering pianos in their place was Gildemeester's object, and the motive was far beyond what Lambert could suppose. It was not only Gildemeester's purpose to have Chickering pianos at Lambert's college, but he wanted chiefly to have the Sohmer pianos that were at the college in Chickering Hall, in order to show to the trade and to customers of pianos that Sohmer pianos had been exchanged for Chickering pianos. In the ordinary routine of business he could get no Sohmer pianos. People who buy Sohmer pianos keep them and do not exchange them. To get Sohmer pianos through any means was Gildemeester's object, and for that purpose he used his friend Lambert—his boon companion, Lambert, the piano teacher, Lambert—who could never have supposed that such a transaction was within the range of possibility.

Gildemeester did a similar thing some months ago with E. W. Yerrington, a piano dealer, at Norwich,

Conn. Yerrington had the Knabe agency. Gildemeester wanted to get hold of a number of nearly new Knabe pianos. He offered Yerrington the Chickering agency and under the most favorable conditions, provided Yerrington would exchange his Knabe pianos. Yerrington agreed. The Knabe pianos were shipped here to Chickering Hall. Retail customers who called and who referred to Knabe pianos were taken down into the basement by Gildemeester or his orders and were shown nearly new Knabe pianos, the numbers on the pianos disclosing how new they were, and were told that these pianos were taken in exchange for Chickering pianos. Probably Gildemeester suffered under the insane delusion that Messrs. Knabe & Co. did not know this. They did, and after suffering from that kind of competition they bought the pianos themselves. We have known of these and other Gildemeester master strokes of the same kind for months past.

But to return to the Lambert case. After Sohmer & Co. discovered that they had been the victims of a machination they insisted upon a mortgage upon the chattels of Lambert's college in accordance with the original agreement. The full extent of Gildemeester's brilliant transaction can now be estimated when we state that there is a chattel mortgage on record which shows that Messrs. Sohmer & Co. are the owners of 8 Chickering pianos at the New York College of Music and hold them until Mr. Lambert's notes are paid. All this again shows that our original position is correct and that Gildemeester is not the kind of man to control such a magnificent plant as that of Chickering & Sons.

As for Messrs. Sohmer & Co. they deserve the thanks of the trade for their dignified attitude in this matter. Mr. Sohmer and Mr. Kuder, as well as Mr. Fahr and Mr. Reichman, all of whom were cognizant of every particular of this transaction, maintained a reposeful dignity and suffered the impositions, although they could have made a most elaborate demonstration. After all, they occupy to-day the coign of vantage.

PIANO MAKERS.

Their Work, Wages, Organization and Trade Prospects.

By George H. McVey, Delegate of the United Piano Makers to the Central Labor Union.

[WRITTEN EXPRESSLY FOR THE EVENING WORLD.]

I take pleasure in adding to the fund of information which the "Evening World" is furnishing its many thousands of readers of all classes in its articles concerning the various labor organizations, and will tell what I know about the piano makers of New York and vicinity.

There are in the United States about 10,000 persons employed in making pianos, this city being the great centre of the work. Four thousand five hundred of the number are engaged in the fifty-three manufacturing plants on Manhattan Island, in Long Island City and Astoria in making the instruments, or parts thereof, including keys and actions. There are 6,000 piano makers in New York State.

The United Piano Makers have been organized since 1876, and their organization is an open or independent union attached to the Central Labor Union.

We have had a good many strikes in our trade, with varying success, but in the face of adverse circumstances we have kept up a fair standard so that the average wages of a good workman are \$18 per week and the working time ten hours a day.

Attempts to reduce wages have been made by a number of employers, but we have managed to resist them successfully. The only strike we have had for a long time is that at Behning's factory, in Harlem, where the employer insisted on a reduction of wages of from 5 to 33 per cent.

Through the efforts of our organization wages have been raised from \$12 and \$13 a week in 1876 to \$18 at the present time. This in spite of the fact that we have no apprenticeship system and the dullness of trade at different periods.

Our organization is progressing fairly well, and we are taking measures to give it a new stimulus, so that those who are not members will see the benefits it gives and become convinced that we, like the great majority of the labor organizations, are accomplishing a good work and really aid our brethren in the trade in bettering their condition.

Our policy regarding strikes is a conservative one, and we take hostile action only when all other efforts to settle the differences between employers and their men have failed. Of course, in all such efforts we have the indorsement and aid of the Central Labor Union, with its 300 organizations.

I might tell the "Evening World's" readers a great deal about the work we are engaged in in the shops, but that subject has been well treated from time to time in the daily press, and I fear it would take too much of your valuable space.

I think the standard of wages is not what it ought to be, considering the hours we labor and the skill and care required in our work, and I believe that with the approach of better times we can by harmonious and wise effort raise that standard.

Our members are all employed, with a very few exceptions, and if there should be any in sickness and distress we look after them and see that they do not want for necessary care and attention.

This alone should convince the opponents of labor societies that good is accomplished, and that without organization we would be a very poor lot.

GEORGE H. McVEY.

[The strike at Behning & Son was not a just one. That firm insisted upon conducting their business and their system in accordance with their own views, and when they attempted to enforce these views a few men, whom the Behnings were glad to get rid of, attempted

to get up a great strike. They did not succeed. When Mr. McVey states that the average wages of a good piano workman are \$18 per week and the working time ten hours a day, he makes the best possible comment upon the unreasonableness of any strike or trouble among piano workmen.—EDITORS MUSICAL COURIER.]

THE ANTI-STENCIL WAR.

THE nature of the work prosecuted by THE MUSICAL COURIER against the stencil fraud piano, and *ergo* in the interests of the legitimate piano, has reached such importance that every firm of piano and organ dealers who occupy a mercantile position has become interested in the course of this paper on that all-absorbing subject.

Recently we had the following advertisement inserted in Western daily and weekly papers:

Have you a Piano? Do you know whether it is a genuine Piano or what is known as a stencil fraud Piano? Full particulars given free of charge by THE MUSICAL COURIER, 25 East Fourteenth Street, New York.

This advertisement has created considerable havoc as far West as Oregon, and the number of inquiries we have been receiving and answering have kept several of our force and a typewriter busy days and evenings. And still the inquiries come. This advertisement, which was also inserted in a special edition of the Chicago "Weekly Times" as well as other Chicago weekly and daily papers, also created consternation among the Chicago stencilers. The demand for copies of THE MUSICAL COURIER has consequently never been heavier than recently. People outside of the trade and profession whose attention has been called to this question want to read what has been authoritatively published on the subject of the stencil fraud piano, and the only medium for them is THE MUSICAL COURIER. Copies of many of the papers containing our advertisement on the stencil fraud piano are in our office and have been seen and commented on by many piano men.

The result of our work would astonish the stencilers and delights every manufacturer of legitimate pianos.

THE "MILLER" STENCIL.

THE Cleveland "Leader and Herald" of June 11 contains the following acrimonious advertisement:

MILLER PIANOS—THESE PIANOS ARE NOT SOLD BY US on the alleged reputation of Henry F. Miller pianos or any third-rate plug-ugly instruments; neither are they recommended by Professor Poundhard, Miss Slitthroat, or any unaturalized foreigner. They are reliable pianos, made by a good house and sold at bargain price by A. D. Coe & Co., 426 Superior.

Now this is a slander of the worst sort, and we do not see how it is possible for the Henry F. Miller & Sons Piano Company to permit announcements of that kind to be published without invoking the aid of the law. There is only one genuine Miller piano made at present, and any other piano parading under that name is a stencil fraud and a false pretense of the vilest type. The "Miller" piano advertised above is a low grade Eastern stencil piano, and its sale can easily be stopped by the Henry F. Miller Company.

Cleveland is a city in which and in the vicinity of which the Henry F. Miller piano has gained a reputation. This reputation is seriously damaged by the introduction of a stencil Miller piano and by such advertisements as the above, that are evidently dictated in a spirit unworthy of fair competition. The musical public of Cleveland should be made to understand that there is a vast difference between the Henry F. Miller piano and a stencil piano, and that this particular stencil piano has no reason for existence; that it was simply introduced in Cleveland to damage the genuine Miller piano.

Such firms as are indifferent to the inroads and possibilities of the stencil piano can learn from this case how readily their own names can be applied to stencil pianos and their own reputations be damaged. The stencil Miller piano is a fraud and should be denounced.

WITH their usual energy, Messrs. Decker Brothers are utilizing the present lull in business by extending their factory capacity and adding new improvements to their manufacturing department. All the floors of their Thirty-fifth-st. factory are in course of renovation and a new 100 horse power engine is now being put in position. When the improvements are completed the firm will be in better shape in their factories than ever to supply the fall trade, which promises a large demand for Decker Brothers pianos.

—Diehlman & Link's piano case factory was destroyed by fire yesterday. This report reaches us just as we go to press.

Mr. Nembach in the West.

FROM May 20 to June 13 Mr. George Nembach, of Messrs. George Steck & Co., was occupied in traveling through the West and visiting such cities as Chicago, Milwaukee, La Crosse, Minneapolis, St. Paul, Omaha, Kansas City, St. Louis, Nashville, Cincinnati, Columbus, Cleveland and Pittsburgh. In these important places he not only called upon the agents of the Steck piano, but also introduced himself to most of the other dealers, securing in that manner a general vista of the trade and its present condition as well as future expectations.

During the spring trade was not satisfactory, the complaint of a backward season being general; but for the coming fall a large trade is expected, as the crops are plentiful, especially in Missouri, Kansas and Nebraska.

There are a great many cheap or rather low grade pianos sold. Mr. Nembach observed some agents carrying as many as a dozen different kinds of pianos, many among them low grade. These instruments are sold chiefly on payments of \$5 and \$10 a month, and this system seems to become more unpopular with dealers every year. Many dealers stated to Mr. Nembach that they disliked that kind of business, and yet he noticed that it is extensively conducted in the West. The competition forces nearly every dealer into it.

Mr. Nembach was much attracted by the unusual fact in the piano trade that came under his notice in Chicago—the dealers in that city are all on a friendly footing with each other, visit each other, and are as courteous and affable as if they all belonged to one institution.

Many Eastern traveling men were either met or heard of by Mr. Nembach, who believes that the drumming system is overdone and that the dealers feel as if they were somewhat over-run. In fact, it appeared to him that one of the evils of the trade was the over anxiety on the part of some manufacturers to sell their goods, offering, as they do, all kinds of inducements to dealers. "My experience is," said Mr. Nembach, "that the business cannot be forced. A certain amount of pianos will always be sold. This represents the average demand. When we force the business beyond that we damage it ultimately."

Mr. Nembach is also under the impression that the constant changes of agencies and changes without cause produce ill feeling and a spirit of uncertainty on part of the dealers, who consequently hesitate instead of pushing a piano. "I changed no agency," said Mr. Nembach, "and have not changed any in several years, although inducements are constantly held out to us. But I believe the old agents who have been identified with a piano—especially a high priced piano—should be encouraged as much as possible, and agency changes only then made when it is impossible to prevent the change."

Mr. Nembach stated to the representative of THE MUSICAL COURIER that he was specially gratified with the splendid position the Steck piano occupies in the estimation of the music trade and musical profession.

—M. Karn, the reed organ manufacturer, at Woodstock, Canada, is traveling on business in Germany with his London representative, Mr. Richard Schreiber. Both gentlemen were present at the opening of the Barcelona Exposition.

For the Music Rack.

Editors Musical Courier:

I SEND you the following suggestion I have just come across:

Here is a piece of fancy work that all musicians will be pleased with. It is to keep the music open and from slipping off the rack. Take a piece of ribbon perhaps 15 inches long and 3 wide, fringe out each end and sew the two selvage edges together. Then fill with sand, leaving about 1 inch at each end where the fringe is—the fringe being about a quarter of an inch deep—then run a thread round each end and draw close, so the sand will remain in. I think perhaps it would be better to make a bag of cloth and to cover it with the ribbon. Lay this in front of the music book and you can turn the leaves nicely, and of course it will stay in place. One can make them the length and size they wish to, and tiny bows at each end where they are tied would be pretty. They are pretty made of two colors of ribbon, say, old gold and garnet, or of two or three narrow ribbons run together.

Those half dozen little 1 inch square perfume bags, each one a different color and perfume, with a little flower painted on it and tied at the mouth of the bag with ribbons, and all of these little bags with their ribbons tied together, hang from the buttonhole, are very pretty and remind me of a bunch of sweet peas.

LEWIS TON.

—Story & Clark have a most wonderful organ in the shape of a trunk. It can be carried and shipped as regular baggage; is strongly built, and will stand the wear of travel for years. It is made of oak, highly finished, iron tipped, has a removable top, and weighs little over 100 pounds. It contains six sets of reeds, a magnificent action and is a perfect and powerful organ in every respect. Concert companies and others should see this latest effort on the part of Story & Clark, Chicago.

Professional Cards.**THE METROPOLITAN CONSERVATORY OF MUSIC,**

21 East 14th Street, New York.
The Leading Music School in the United States.
Faculty selected only from the most eminent Musicians.
A beautiful new Pipe Organ just added to the equipments. Among the Faculty are:

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H. W. GREENE, L. A. RUSSELL,
PAOLO GIOZZA, HARRY ROWE SHELLEY,
WALTER J. HALL, CLIFFORD ALFRED SCHMIDT,
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General Manager, Musical Director.

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Pianist, Accompanist and Teacher. Accompanying in Private.
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Baritone, Concert, Oratorio and Opera. Vocal Culture. 1427 Park Ave., bet. 80th & 81st sts., New York.

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From Vienna. Pupil of Marchesi. Instruction in Operatic and Concert Singing. Apply from 1:30 to 2 P. M., at 130 East 59th street, New York.

Mlle. ZÉLIA DE LUSSAN,
Prima Donna Soprano. Concert and Oratorio. Address Geo. W. Colby, 23 East 14th Street; or residence, 137 West 49th Street, New York.

MME. L. CAPPIANI,
Vocal Culture, 217 Second Avenue, New York.

CARL ALVES,
Vocal Instructor, 1646 Park Ave., near 91st St., New York.

MME. MURIO-CELLI,
Vocal Instruction, No. 18 Irving Place.

MR. GUSTAV L. BECKER,
Pianist and Teacher, 274 East 82nd Street, New York.

MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction. Address 27 Union Square, New York.

ALBERT MORRIS BAGBY,
Piano Instruction, Steinway Hall, New York.

VOGT CONSERVATORY OF MUSIC,

No. 19 East 14th Street, New York City.
MR. VICTOR HERBERT,
Violoncello Virtuoso,
Will accept engagements for Concerts and Solo work; also a limited number of Pupils.
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Pianoforte, Violin and Harmony Instruction. Lessons in Ensemble Playing. Address STEINWAY HALL, New York.

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Young Lady Students received. Terms (Board Lodging, Fees, &c.), \$200 per Year.
Also a limited number of young girls for general education.
German taught and spoken in residence.
New York, Syracuse, Toronto (Can.), Ottawa (Can.), Leipzig, Brunswick and Berlin references.
For particulars apply to
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NEW YORK CONSERVATORY OF MUSIC,

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No. 5 EAST 14th STREET,
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CHASE BROTHERS' PIANOS

WITH THE CHASE PATENT SOUNDING BOARDS

Are Unrivalled for Pure Quality of Tone.
Catalogues and Price to the Trade Furnished on Application.
FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
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232 and 234 East 44th Street, New York.
Warehouses: 158 East 45th Street.

TO ADVERTISERS!

For a check for \$20 we will print ten-line advertisement in One Million issues of leading American Newspapers and complete the work within ten days. This is at the rate of only one-fifth of a cent a line, for 1,000 Circulation! The advertisement will appear in but a single issue of any paper, and consequently will be placed before One Million different newspaper purchasers; or FIVE MILLION READERS, if it is true, as is sometimes stated, that every newspaper is looked at by five persons on an average. Ten lines will accommodate about 75 words. Address with copy of Adv. and check, or send 20 cents for Book of 256 pages.

GEO. F. BOWELL & CO., 108 NASSAU ST., NEW YORK.

We have just issued a new edition of our Book called "Newspaper Advertising." It has 256 pages, and among its contents may be named the following Lists and Catalogues of Newspapers:—DAILY NEWSPAPERS IN NEW YORK CITY, with their Advertising Rates.

DAILY NEWSPAPERS IN CITIES HAVING MORE THAN 100,000 POPULATION, omitting all but the best.

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A SMALL LIST OF NEWSPAPERS IN WHICH TO ADVERTISE every section of the country; being a choice selection made up with great care, guided by long experience.

ONE NEWSPAPER IN A STATE. The best one for an advertiser to use if he will use but one.

BARGAINS IN ADVERTISING IN DAILY Newspapers in many principal cities and towns, a List which offers peculiar inducements to some advertisers.

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His Emperor Violin (the Kaiser) achieved the Greatest Triumph in Violin Making.

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THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 24 Union Square, New York.

KELLMER
PIANO ORGAN WORKS,
HAZLETON, PA.



For Prices and Territory address the Manufacturers.

A Short Trip.

LAST week one of the representatives of THE MUSICAL COURIER took a trip through Pennsylvania and Maryland, and visited a few of the manufactories. The first one visited was the piano and organ factory of Mr. Peter Kellmer, of Hazleton. Hazleton is one of the prosperous Pennsylvania towns surrounded by coal mines, and gives evidences of wealth and refinement. The factory of the Kellmer Piano and Organ Works is a substantial brick building, situated close to the railroad depot, and contains all the essentials necessary for a successful development of the business. The capacity of the works at present is about 10 pianos per week, and the most of these instruments are sold in the surrounding country. Mr. Kellmer owns the factory, private residence, and the block of ground upon which they are situated, besides other property, and while heretofore he has never made any great effort to place his product in the hands of agents, he is abundantly able through his facilities and financial standing to do so, and will be glad to communicate with dealers throughout the country to this end. His instruments are worthy of investigation; they are solidly constructed, have excellent tone qualities and are beautiful in appearance. In short, they are saleable instruments.

At Lebanon, Pa., can be found the reed organ and pipe organ factories, as well as the attractive retail warerooms, of the Miller Organ Company. We were surprised to find so large an establishment at this point, and more so to find an elegant pipe organ in course of construction for one of the Lebanon churches. In their retail warerooms quite an assortment of pianos were to be seen, such as Decker Brothers, Steck, Behning, Fischer, Kellmer, Christie and their own make of organs. In our next issue will be found a more extended description of their plant; suffice it to say now that the Miller Brothers are active, go-ahead people, who make and sell good goods, and have an able assistant in the management of their retail department in the person of Mr. Grant Wagner.

At Hagerstown, Md., the M. P. Möller Organ Company is located, and while a few reed organs are produced the main feature of the business is the building of pipe organs, two of which are in course of construction now, and orders on hand for more, and these organs can be found in very many of the different States to the extent of between 100 and 200 in the aggregate. Mr. Möller is eminently practical in the business and all the instruments are built under the combined superintendence of himself and his brother. One of their last organs to be finished is at Asbury Park, N. J., of which the Asbury Park "Journal" of June 9 has this to say:

Our Baptist friends may congratulate themselves upon possessing as fine a new pipe organ as is generally found outside of the larger cities. First, in mechanism and construction it is as perfect a specimen of mechanical skill as we have ever seen. In outward appearance the case is rich, well proportioned and ornate. In tone and volume it surpasses even what might be expected from its fine appearance. Besides the usual stops that form the groundwork of all organs it has also a number of very fine solo stops that give a great variety of pleasing effects. When the full power of the organ is used it would fill a church twice the size, and yet there is nothing oppressive in the great volume of melody.

The instrument contains two manuals, eighteen stops and about 625 pipes. It was built by the M. P. Möller Organ Company, of Hagerstown, Md., and was erected here under the personal supervision of Mr. Möller himself. Thursday evening the first concert was given with Major Allstrom, of Long Branch, at the keyboard. The program included recitals by Professor Allstrom and Miss Goodno, with several excellent choruses by the choir, and a trio by Mrs. Wiseman, Miss Cadwallader and Mr. John Burtis.

Trade in the section visited is in a much better condition than is generally supposed.

From Dolgeville.

WE reprint the following from the Little Falls "Journal and Courier."

THE NEW WATER WHEEL.

Alfred Dolge has just completed one of the largest, finest and most convenient and economical water powers imaginable, by adding to his works a double horizontal Victor turbine water wheel, manufactured by Stillwell & Bierce, of Dayton, Ohio, with a capacity of 550 horse power, a brief description of which is as follows:

The work was commenced November 24, 1887, by taking up the private iron bridge and excavating the ground for the tail raceway, which is now constructed of stone below the bed of the East Canada creek. This was 15 feet wide and 7 feet deep, running through the centre of the first stone abutment of the iron bridge.

The work was retarded considerably on account of the weather; extra work was caused by the ice and snow filling up places which had the day before been excavated, but the enterprise was pushed on in spite of all the aggravating obstacles and drawbacks, and we can now boast of having the most economical water power in this section of the State.

The water wheels are placed in large iron flumes, supported on solid masonry with iron girders and columns. The wheel pit is 12 feet deep by 23 feet square, with a feet of water below the end of the draft tubes. The water is conducted to the wheels through a wooden trunk or tube 250 feet long, 8 feet deep and 12 feet wide, with a fall for the water of 25 feet, giving both felt and lumber mills the required amount of power to run the many machines necessary for the manufacture of goods and also the four large Edisons for the electric lights.

Another great advantage of the water wheels is the abolishment of gears, which are not necessary, because of their horizontal structure. Thus an enormous amount of time and money are saved. With the old arrangement it happened that the cog would give out when considerable work accumulated, and when actually not a moment of time could well be spared.

A large friction clutch coupling of 600 horse power makes the connections of the mills with the water wheels. Either mill can be run without inter-

fering with the other. The advantage of this is readily seen by every manufacturer and millowner.

Two large steam engines, of the Watertown Engine Works, with a capacity of 300 horse power, drive the felt mills in case of low water in summer. One 40 inch and two 30 inch double electric belts connect the engines with the felt mills. Every one of the four floors of the two mills is supplied with patent friction clutch cut-off couplings, thus enabling the foremen and men on each floor to stop the running of the machinery instantly in case of any accident or breakdown.

The water wheel being horizontal is consequently noiseless. The power is directly distributed from the wheel shaft with the following double electric leather belts: One 36 inches wide, one 24 inches and two 16 inches wide. All belts are under perfect control. Any one or all of the belts can be stopped instantly without interfering with the wheel or the machinery and without one belt interfering with another. The Alfred Dolge mill is counted as one of the best equipped mills in Herkimer County, on account of the modern patents and improvements which are constantly added to the same. Mr. John L. Carnwright, the well-known millwright of Herkimer County, can feel proud of these gigantic water wheels, which were built under his supervision, every part being adjusted without any interruption. Another water wheel of this kind cannot be found in the country. As usual Mr. Dolge has selected the best attainable, regardless of cost of construction, as the best is the cheapest in the end. As for compactness, simplicity, strength and accessibility, the Victor turbine wheel excels any other. Several others have been tried by Mr. Dolge, but he considers the Victor the best, and our prominent millwrights who have watched the construction of this wheel from beginning to end join in saying it surpasses anything they have seen before.

A Piano Man Gone.

CORYDON, Ind., June 9.

MR. Walter Sprankle, of Indianapolis, representing Emil Wulschener, dealer in organs and pianos, is here looking up the affairs of their agent, Geo. W. Brown, who has left the country a defaulter to a considerable amount.

Brown came here two years ago from Seymour, Ind., and sold organs for S. V. Harding, the piano and organ dealer of that city. He soon established a good business, but, owing to habits of dissipation and other irregularities, he was discharged by Harding last October. He still remained here and engaged in the same business relations with the Indianapolis firm. About six weeks ago he was injured to some extent by his team running away with him, since which time he has done no business for Wulschener. Shortly after his injury the Indianapolis house heard of his irregularities and began to investigate. Brown heard of this and left last week, promising his wife to return on Monday. He did not return. His wife and child are left in destitute circumstances. The agent would not disclose the amount of the defalcation, but evidence goes to show that it is pretty large.

Cincinnati's First Pianos.

To the Editor of the Commercial Gazette:

YOUR issue of May 31 contains a communication under the heading "Cincinnati's First Pianos," in which the writer refers to my grandfather, George Charters, as the manufacturer—as early as 1819—of the first piano seen in that city; he also says that he was thought by some to be a German, by others an Englishman, and asks for any information. He was, in fact, neither. He was born April 7, 1775, in Locherby, Scotland, and was a descendant of the Charterses of Kinfauns (familiar to readers of Scott's "Fair Maid of Perth"), came to this country when a young man, manufactured pianos and other musical instruments in New York, and, coming to Cincinnati, carried on the same business; afterward removing his manufactory to Xenia, Ohio, where he died March, 1846. I have in my possession at present a curious, old-fashioned piano, with drawers for music, bearing his name and made at that place.

LEBANON, June 1, 1888.

—Cincinnati "Commercial Gazette."

Trade Notes.

—Felix Kraemer is expected back from his Western trip to-day.

—Mr. Hugo Sohmer is on his way to the Northern Pacific country.

—Tom Metz is with Albert Weber's house, selling pianos on commission.

—Baus & Co. are now shipping on an average 4 or 5 pianos a week.

—Arthur A. Ashforth, with Chickering & Sons, leaves for Europe next Saturday.

—Haines Brothers are doing the heaviest June trade they have had for years past.

—O. A. Kimball, of the Emerson Piano Company, Boston, visited this office on Monday.

—The rosewood Sterling uprights are among the handsomest pianos now on the market.

—Newby & Evans have their new factory in thorough running order, and are shipping pianos daily.

—M. T. J. Rocholl, formerly with F. A. North & Co., Philadelphia, is now with the Ivers & Pond branch in that city.

—It is probable that Mrs. M. B. Sprague, the piano and organ dealer, at Lewiston, Me., will go out of business or make a change.

—Mr. Williams, of Davis Brothers, Savannah, and Mr. H. R. Moore, of the A. B. Chase Company, Norwalk, Ohio, were callers at this office yesterday.

—Mr. F. M. Woods, of W. Woods & Son, Warren, Ohio, who was in town last week, left for home on Friday night. His firm sell the Baus and the Everett pianos.

—Mr. Emil Gabler is located for the summer at New Rochelle. This enables him to be at the factory whenever he desires. His firm is busy, notwithstanding the season.

—All the music stores and pianos warerooms in the city close on Saturdays at 1 o'clock, with the single exception of

C. H. Ditson & Co., who are determined to "hold the fort" and make their clerks doubly taste the delights of the Sabbath repose after the hot dreariness of a deserted store on Saturday afternoons.

—Mr. John Friedrich, of John Friedrich & Brother, the violin makers, will leave for Europe to-morrow on the Rhaetia. He will visit Leipsic, Dresden, Berlin and Markneukirchen and Paris. Mr. Friedrich will purchase a large stock of instruments for the demand of the coming season.

—For several months the town of Sullivan has been agitated over the question, Hearse or piano? Should the ladies raise money to buy a piano for the public dancing hall, or should they devote themselves to soliciting a fund for a hearse? Some citizens said they would willingly subscribe toward a hearse, but wouldn't give a cent toward a piano—and vice versa. The piano has won the day. The townsfolk will bury their dead with an express wagon a little while longer.—Lewiston "Journal."

—The piano which was in the Gleam, the yacht which was sunk in the Patapsco, at Baltimore, and which belonged to Mr. Harrison Garrett, was taken to the piano warerooms of Stieff & Co., on Liberty-st., Baltimore, where not six weeks ago the last touch of the workman's hand was put on it. It was a wreck. The ivory on the keys was all gone, the keys were rusty, though none were broken. The wood was not even warped, showing its excellent quality. The piano was not much larger than a desk and was built especially for the yacht.

—Alice Woodhall, the servant, who, with her sister Harriet, secured \$100,000 from old John Gill, the piano man, and who, Judge Gildersleeve recently decided, could not be held by the State authorities on the extradition warrant upon which she was recently brought from England, is now on her way to Glasgow. After being discharged, apparently fearing rearrest on the charge of forgery, Miss Woodhall, accompanied by an English lawyer, hurried to Canada in disguise. From Quebec she sailed to Scotland. The heirs of the Gill estate are much chagrined. Despite the fact that they had employed detectives to watch the festive Alice, she has cleverly eluded them. An attempt may be made to secure Miss Woodhall's rearrest when she reaches the other side.

—Guernsey Brothers, of Scranton, Pa., have removed to their new store on Lackawanna-ave., and now occupy a ware room 25x100 feet, with a basement of the same size that is used for storage. In addition to this the firm have a frame building, in which is located a piano and organ repair shop where three competent piano makers are engaged constantly. The firm is composed of M. W. & H. D. Guernsey, who were originally in Carbondale, whence they removed to Scranton five years ago and rapidly became popular until they now rank among the leading dealers in Pennsylvania. Messrs. Guernsey Brothers have just purchased the stock, good will and lease account of C. E. Pryor, who has been in the music business in Scranton for the past sixteen years and who is among the most popular of men in his line in that section of the State. His services and influence will in the future be wholly with Guernsey Brothers. This new move will greatly extend their trade. Their store is lighted by electricity, and in it are displayed, besides a complete list of articles in the musical merchandise line, the instruments they handle, being the Steinway, Hazelton and Wheelock pianos and the Chase and Newman Brothers organs.

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SOME rather unique patterns brought out in adjustable piano lamps, of which those in wrought iron are preferred to the brass and silver plate varieties, are described by "Decorator and Furnisher." These are formed with an elaborately ornamental pedestal in scroll work of the best style, resting on the floor, with a somewhat slender stem, to be lengthened or shortened as desired, and supporting a lamp of much elegance. The same arrangement for lighting is as well adapted to the library. In the more numerous forms of table lamps, as in those of limited use, it would be difficult to imagine anything more perfect in form and decoration than is shown in many examples.

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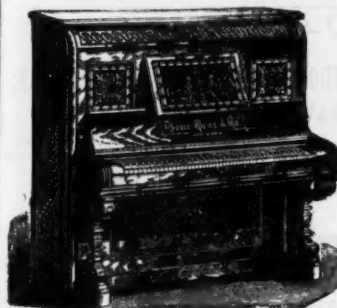
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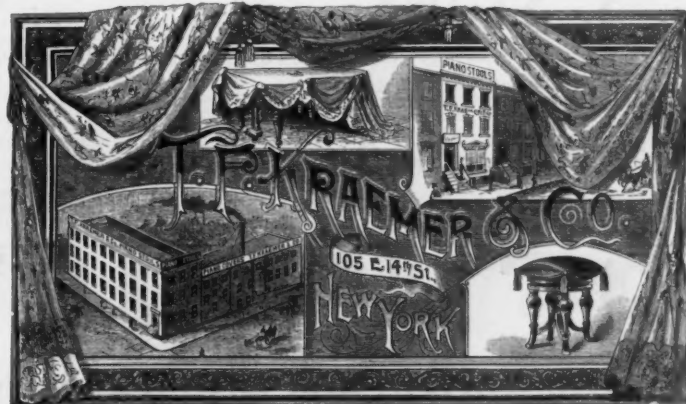
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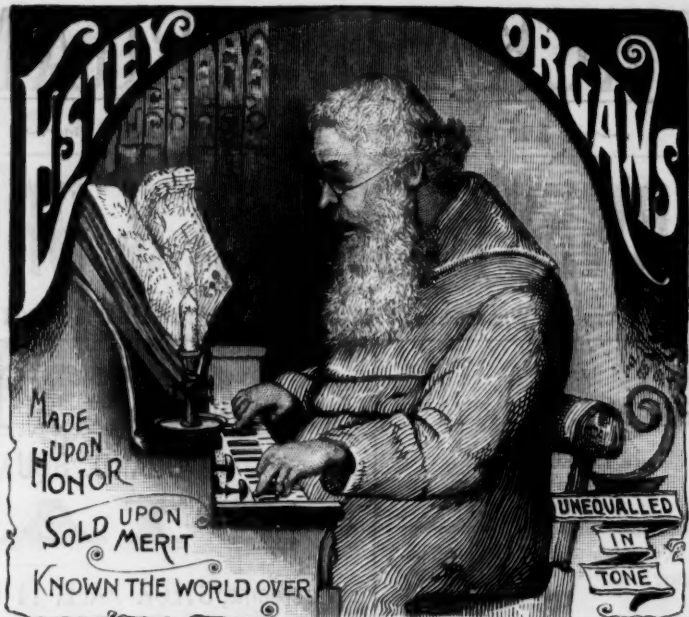
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